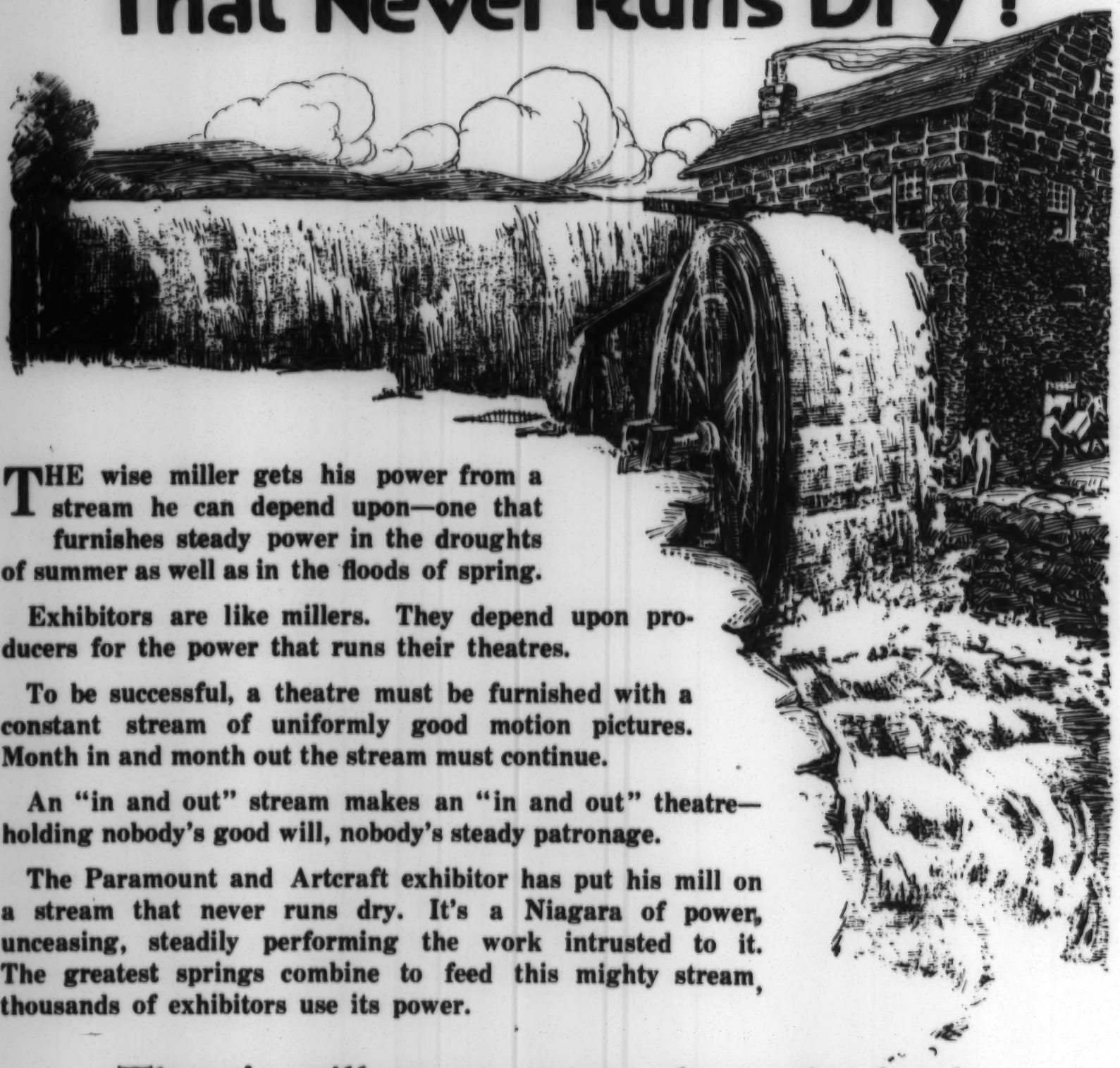
PRICE 10 CENTS SEPTEMBER 28, 1918

DRAMATIC MIRROR

BILLIE BURKE
Star in
Paramount Pictures

YOU MUST BE EFFICIENT TO BE ESSENTIAL—I

Is Your Mill On a Stream That Never Runs Dry?



THE wise miller gets his power from a stream he can depend upon—one that furnishes steady power in the droughts of summer as well as in the floods of spring.

Exhibitors are like millers. They depend upon producers for the power that runs their theatres.

To be successful, a theatre must be furnished with a constant stream of uniformly good motion pictures. Month in and month out the stream must continue.

An "in and out" stream makes an "in and out" theatre—holding nobody's good will, nobody's steady patronage.

The Paramount and Artcraft exhibitor has put his mill on a stream that never runs dry. It's a Niagara of power, unceasing, steadily performing the work intrusted to it. The greatest springs combine to feed this mighty stream, thousands of exhibitors use its power.

There's still more room along the bank—Come set up your mill

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*

NEW YORK

ARTCRAFT PICTURES

DRAMATIC MIRROR

PUBLISHED WEEKLY AT 243 W. 39TH STREET, N. Y.

VOL. LXXIX
WHOLE NO. 2075

SATURDAY,
SEPTEMBER 28, 1918

TABLE OF CONTENTS

Editorial

You Must Be Efficient to Be Essential..... 465
Editorials 466
Downward Revision of Tax on Theater Fees Is Seen.. 468
George Cohan Among First to Register for Draft..... 468
Managers Unite to Raise $150,000 to Entertain Army. 468
Theatrical News Completed..... 469
New Stage Productions in Review..... 470
On the Rialto..... 471
With Stage Plays and Players..... 472
In the Vaudeville Field..... 474
In the Song Shop..... 475
Stock in Many Cities..... 476
Government Takes Space in Garden Picture Exposition 477
Salaries of Stars Absorb Film Profits..... 477
Lightless Nights for New York..... 477
Picture News Completed..... 478
From Producer and Distributor..... 479
By Wire—The Pictures' First Run Reported..... 482
Tells About the People of the Screen..... 484
Without Fear or Favor..... 485
Photoplay Music 486
Dates Ahead 492
Broadway Time Table..... 492

Advertising

Alviene School of Dramatic Arts..... 492
American Academy of Dramatic Arts..... 492
Bal Co., William, Trunks..... 493
Carleton Productions, Lloyd..... 495
Crime of the Hour..... 494
Essanay Film Mfg. Co..... 490
Famous Players-Lasky Corp..... 462
Frazee Film Productions..... 488
Great Love, The..... 489
Jennings' Outlaw Stories, Al..... 491
Mackay, F. F., Conservatory of Dramatic Arts..... 493
Market Place, The..... 490
McKesson & Robbins, Albolene..... 493
Menzeli's Grand Ballet School..... 493
Palmer Photoplay Corp..... 490
Pathe Exchange, Inc..... 496
Plucker & Ahrends, Makeup..... 493
Stein's Makeup 493
Theaters in New York..... 493
United Booking Offices..... 463
Vitagraph Company of America..... 463
Weldon, Williams & Lick, Tickets..... 492
Wilck, Laura D..... 493

Published by Dramatic Mirror, Inc. Entered as second-class matter January 26, 1899, at the Post Office at New York, N. Y., under the Act of March 3, 1879

Inaugurating
A NEW ERA IN
VITAGRAPH
BLUE RIBBON FEATURES AND SERVICE

Albert E. Smith
Presents
EARLE WILLIAMS
in
"A Diplomatic Mission"
by DON BARTLETT Directed by JACK CONWAY

This Five Part Blue Ribbon Feature
Released September 30, 1918
Is the first of the eight
EARLE WILLIAMS STAR SERIES
The other seven to be released on the following dates:

November 11, 1918
December 23, 1918
February 3, 1919
March 17, 1919
April 28, 1919
June 9, 1919
September 1, 1919

B. F. Keith's Circuit

United Booking Offices
(Agency)

A. PAUL KEITH . . . . President
E. F. ALBEE, Vice-President and General Manager

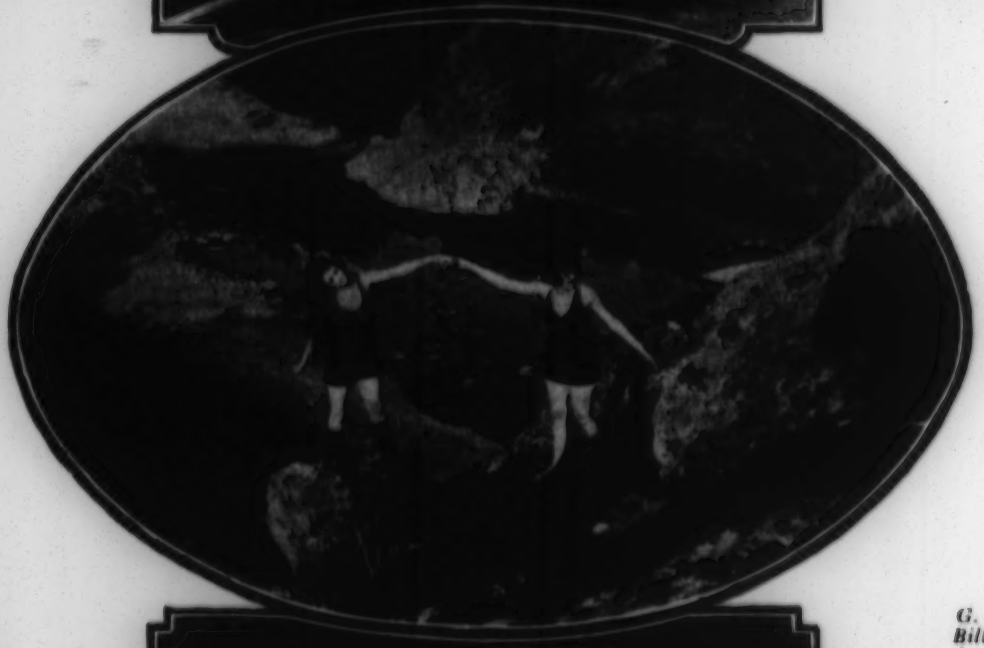
FOR BOOKING ADDRESS
S. K. HODGDON
PALACE THEATRE BUILDING
NEW YORK CITY

A brave air helps Corinne Griffith through a distressful moment in "The Girl of Today" (Vitagraph)

A cargo of girl brings merry dispute in "Please Hit Me," a Lyons-Moran comedy

Dorothy Dalton in "Vive la France" (Paramount) views war's devastation

With the "drop" on her enemy, Ethel Clayton in "The Girl Who Came Back" (Paramount) makes her way to safety



A pair of L-Ko bathing girls leap from precipice to precipice, it would seem, on the way to their friends in the pool below

Violet Heming as Great Britain in the allegorical prologue of J. Stuart Blackton's "The Common Cause" (Vitagraph)

A seat beside Juanita Hansen in "The Brass Bullet" (Universal) is particularly enviable

Hale Hamilton, new Metro star, in a scene from his first picture, "$5,000 an Hour"

G. M. ("Broncho Billy") Anderson, who has returned to the chaps and the sombrero in Golden West Productions (Sherry)

DRAMATIC MIRROR
OF MOTION PICTURES AND THE STAGE
FOUNDED A.D. 1879

YOU MUST BE EFFICIENT TO BE ESSENTIAL—I

By BURNS MANTLE

Some Reflections On What Film Producers Have Not Done in the Way of Conservation

THE DAY I write this another committee of motion picture men is on its way to Washington to reason with the agents of the Government respecting the essential character of the motion picture industry.

I notice by one reference to the pilgrimage that the committee "rehearsed" before starting and that, arrived in Washington, it would hold another "rehearsal" at the Shoreham Hotel. The idea being, I presume, to so cleverly marshal the arguments agreed upon and so effectively arrange the statistics gathered that they would appear unanswerable.

It is not difficult to visualize that meeting or to summarize its net results.

. . .

ELOQUENT gentlemen will again point out the people's need of amusement, if the morale of both troops and civilians is to be maintained.

Statistical experts will show the number of persons to whom the films cater and the millions reached by film propaganda.

Financial geniuses will be there with the tax receipts of the war years, the recorded results of the Liberty Loan drives, the Red Cross drives and the part the product, the theater and the players have, to their everlasting credit, taken in them.

They will be prepared to prove, as they easily can prove, that the proposed 10 per cent. tax on positive film will be literally confiscatory and that if the Government sees fit to levy it the film industry will become practically non-existent a few months later.

. . .

BUT, after all these arguments have been presented, the Government, which has done a little investigating on its own account, is likely to reply:

"Gentlemen, it is not necessary for us to reassure you that it is neither the intention nor the wish of the Government to confiscate your industry or to 'put you out of business.'

"This committee is as conscious as you are of the material good you have done and the recognized need of your continued activity.

"But, as you have been told before, this Government—your Government—'is bending every energy to the successful termination of the war,' and that the two vitally important items to be considered in that work to-day are the effective mobilization of its man power and the economic reorganization of its industries, in order that all waste in men, materials, in production and distribution, shall be eliminated.

. . .

"NOW, then, what have you DONE to help the Government in this particular? What action have you taken on the warnings you have received? What is the net result of your reforms?

"Have you taken steps to cut your production to meet the actual commercial needs of your theaters?

"Have you made a single move toward the reorganization of your wasteful methods of distribution, which would release thousands of men for the army and the work necessary to support the army?

"Knowing, for instance, that in Omaha, Neb., alone there are about as many distributing agencies as there are theaters, have you done anything to correct that condition?

"Or, knowing that in Cleveland, Ohio, there are twenty-six of these exchanges where the same work could be competently handled by two, have you made a move to eliminate that waste and save that money for the use of your Government in this hour of its great need?

. . .

"HAVE you analyzed the figures of your own statisticians? If you have you know that by a competent reorganization of your systems of distribution 50 centers properly located in the United States could distribute the product of your studios more efficiently than it is now distributed at an estimated cost of $100,000 a week, whereas you are now spending $624,000 a week for the same service.

"Have you studied these facts, gentlemen? Are you conversant with them? If you are you know that in a year's time this would mean a saving in actual money—money the Government needs—of $27,248,000. Not to mention the several regiments of fighting and working men it would release for war work, or the floor space it would make available for the housing of war-winning industries.

. . .

"HAVE you ever stopped to think, or have your experts yet informed you, that by curtailing the admitted overproduction of films you could save for the use of the Government vast quantities of such war essentials as ether, nitrate of silver, collodion, cellulose, nitrates, acetone, amylacate, camphor, metol, hydrikinone?

"And cut down the express service at present used a full 40 per cent.?

"We have had your repeated assurances, gentlemen, that you are eager to do all in your power to help your Government win this righteous war; that no sacrifice within reason is too great for you to make; that what other industries have done you are willing and anxious to do.

"But have you lived up to these promises? Have you done one-half you could do?

"And if you have not, just when do you propose to start doing it?"

. . .

THEORIES are in the discard and conditions are on the table.

Either the motion picture producers and exhibitors will set their own houses in order, and that immediately, or they will have it done for them, and that *poco pronto*. Which in New Mexico means damn soon.

DRAMATIC MIRROR, Inc. 243 WEST 39th STREET PHONE, BRYANT 4900 NEW YORK CITY
H. A. Wyckoff, *President*. R. M. Vandivert, *Vice-President*. L. O. Fiske, *Business Manager*. H. J. Redfield, *Secretary*.
Chicago, 5 S. Wabash Ave., L. M. Carroll, *Manager*. Los Angeles, 430 S. Broadway, Wm. G. Colvin, *Manager*.
Subscription to Dramatic Mirror $2.50 a year. Agents must always show credentials. *Copyright, 1918, by United Motion Picture Publications, Inc.*

THE MIRROR

LOUIS R. REID, Managing Editor

The Government and the Motion Picture Industry During War Time

IN THE FALL of 1917, the late Stanley Mastbaum complained of the overproduction of motion pictures. He was followed by many, who added wastefulness in production and an excessive number of exchanges to the ills which were then said to afflict the industry. A collection of the articles referred to is before us. Mr. Hodkinson, Mr. Goldfish, Mr. Berst, Mr. Laemmle intervened. They did not agree with Mr. Mastbaum's suggestion of an amalgamation. It was a healthy discussion but little came of it.

In this fall of 1918 the number of pictures is not so great as when Mr. Mastbaum published his alarmist telegram. But the diminution is not large. And in other respects conditions have not altered much. Waste goes on in studio; in camera; on location; in the technical processes, and in those branches of exploitation which involve the use of paper and printer's ink. We are a very wasteful people, as President Wilson pointed out. And in the motion picture field wastefulness has run riot.

War is a harsh monitor. It recently imposed meatless days and lightless nights. To save gasoline automobiles must be idle on Sundays. We have only one thing to live for: to help win the war. All our activities must be directed to that end. Industries which directly aid in this are classified as essential. While it is true that motion pictures, whether on the battlefront, as propaganda, or public information have received official commendation, classification of them as essential is still withheld. In other words, draft exemptions and other privileges are denied you; your studios and printing rooms and offices may be closed, you will not be able to make pictures at all; the Government next year might commandeer your premises and your help; not being essential you might be obliged to deflect your time and energies from picture making to munition work.

Such things have happened in Europe. Picture production has virtually ceased in France and Italy; and there is not much of it in England.

With all its vastness the industry is in danger of being declared non-essential.

We spend too much money on our pictures and a great part of what we spend is waste. We still make too many pictures and we do not take time enough in the making, consequently many of them are hopelessly bad. If we spent less money and more time; if we were more economical of our men, women and material, the averted wastage and the conserved power could be driven into other channels of energy expended in the war.

To be an essential industry we must save. Mr. Mastbaum was right last fall. The conditions then criticised exist to-day. But a new and ominous circumstance arises. The United States Government says that the industry is wasteful and that it must save and save to-day if it is to be regarded as essential in beating the Hun.

American Plays Continue in Great Demand in London—List Constantly Grows

THE number of American plays now running in London is a proof in itself that England, especially in war time, is depending for the greater part of its theatrical entertainment upon "The States."

Reports from the other side show that those American plays which have first achieved success in New York are doing a flourishing business. Among the plays that are attracting large audiences are "Cheating Cheaters," "The Lilac Domino," "Soldier Boy," "Going Up," "The Naughty Wife," and "Nothing But the Truth." And the list is constantly growing.

Whether or not the war has had a depressing effect upon the English playwrights, or whether they have temporarily abandoned their work to indulge in war activities, the fact remains that their output has by no means satisfied the demand of the English public, and that American plays are in constant demand.

For that reason Albert de Courville and other British theatrical managers are planning trips to this country in the near future in hopes of obtaining the rights of a number of New York successes.

Speaking recently of the popularity of American plays In London at the present time, Mr. de Courville said that it was by no means owing simply to the large number of Americans in the capital. He says that comedy, musical productions and farces are thoroughly enjoyed by the British public and now that theatregoers have grasped the meaning of American slang and American humor, the quick action of the plays has its direct appeal. Mr. de Courville also says that the field of young authors is singularly limited just now in England, but that America is suffering from no such dearth of young dramatists.

These comments from one who knows by experience can be taken as a keynote as to the theatrical situation in England.

• • •

Ticket Speculators Overreach; Swann Takes Steps to Stamp Them Out

THE other day District Attorney SWANN swooped down on the booths of the buzzard breed known as ticket speculators and put nine of them in a place whither no one wends his way to buy two-dollar seats for a soldier show for five dollars, or for any price.

THE MIRROR, truly concerned over the fate of these men, with their pliant means of livelihood abruptly taken from them, has a suggestion to make to Mr. SWANN in regard to keeping the wolf from the door—not exactly as per the figure of speech, however.

There is the "Work or Fight" law! What measure could be more mete to invoke than this law in the case of men who squeezed 150 per cent profit out of the pockets of patriots who bought the "Yip, Yip, Yaphank!" tickets that meant money for the comforts of Camp Upton soldiers?

MANHATTAN'S MERRY MOOD

The star equestrienne of the circus finds very high favor in the eyes of P. T. Barnum. The scene is from "Mr. Barnum." Thomas A. Wise is the unctuous Barnum, Phoebe Foster the winsome heroine, and Harold De Becker the clown

A lucky man is the Governor of Santo when the maid of the mountains comes down to town. A sentimental moment in "The Maid of the Mountains," with Sidonie Espero as the maid and William Danforth as the Governor

There seems to be mutual understanding between Robert Hudson and Hassard Short in "Someone in the House." But you never can tell about a crook play, there's so much double-crossing

The sergeant in "Watch Your Neighbor" asks what is to be done with Comrade Olganoff

GEORGE COHAN AMONG FIRST TO REGISTER FOR DRAFT

Many Notables of Stageland Included in Wider Classification for Big National Army

Georgie Cohan, included within the wider limits of the draft, as recently fixed by Congress, was one of the early registrants in the day of the great sign-up for possible eventual participation in America's big push for democracy over in France.

It is a pity to the statistical mind that no record was kept as to just exactly the time when Georgie gave his natal facts to the volunteer clerk and received his green card. Surely it is momentous to know just when it happened that the original Yankee Doodle Boy, who was born on the Fourth of July and the symbol of whose stage success may be said to be, literally, the American flag, entered the fight.

MANY MANAGERS

Besides Cohan, there were many other notables of stageland who fell under the new classification. Among producing managers who presented themselves for registration, besides Cohan, were Lee Shubert, Jake Shubert, John D. Williams, Stuart Walker, Edgar Selwyn, William Elliott and others.

Of stage and screen stars these were noted at the tables in their local draft offices: John Barrymore, Douglas Fairbanks, Henry B. Warner, Fred Stone, Guy Bates Post, Brandon Tynan, Lou Tellegen, Arnold Daly, Dustin Farnum, Julian Eltinge, Harry Fox, Donald Brian, King Baggot, Francis X. Bushman, Maurice Costello, E. K. Lincoln and Carlyle Blackwell.

CRITICS AND PRESS AGENTS

Of playwrights, press agents, company and house managers, booking agents, critics and theatrical men generally, who got green cards as a result of the 18-to-45 ruling, there were Richard Walton Tully, Rex Beach, Channing Pollock, Earl Derr Biggers, Walter Pritchard Eaton, Burns Mantle, H. E. Keller, Will T. Gentz, Harry Kline, Henry Young, Sam Hoffenstein, Charles (Pink) Hayes, Percy Heath, George Jean Nathan, A. J. Gearing, Elliot Forman, Arthur Barney, Walter Kingsley, Harry Brown, Addison Burkhardt, Jack McKeon, Herman Hagedorn, Jr., Montague Glass, Louis Sherwin, Pitts Sanborn and many others. Opera stars included Enrico Caruso, John McCormack, Riccardo Martin, and the conductor, Arthur Bodansky.

Theatrical people were astir early on registration day, but it was not until the noon hour that draft boards in the Times Square district were crowded, with a few exceptions. One of these exceptions was at Local Board 115, located in the Amsterdam Opera House, West Forty-fourth street, were the line formed quite early in the morning, and 300 actors had registered before seven o'clock that night. Some had to take early trains to fill engagements in outlying theaters, and the chairman stretched rules a bit in their behalf, allowing these to register early the following day.

DOWNWARD REVISION OF TAX ON THEATER FEES IS SEEN

Facts Advanced by Messrs. Klaw, Savage and Ames at Conference with Senate Finance Committee Make Impression — Marc Klaw Points Out Dire Consequences

JOYOUS NEWS from Washington is momentarily expected by the theatrical managers of the country.

This statement is prompted by information which appears to be authentic, just come to hand. It is the MIRROR's exclusive, and happy, privilege, to announce that a downward revision of the added theater tax now under consideration by the Senate Finance Committee is not only a remote possibility but an extremely likely eventuality.

The information on which this venture is based comes from Washington and from an exclusive news source of the highest reliability. While nothing definite as to the terms of the revision can be determined until after the question has been formally taken up and disposed of by the Finance Committee, it is on the attitude of the men comprising the committee toward the question that hope for an equitable disposition of the matter is based.

This information is to the effect that the revised tax recommendation will impose less of a burden on the patronage that buys the cheaper seats, but will maintain levies as planned on box seats, and possibly top-priced seats in orchestra section.

Whatever concessions are gained by the theater managers of the country they will have Marc Klaw, Henry W. Savage and Winthrop Ames to thank for in goodly measure. These men went to Washington to lay before the Senate Committee in charge of the tax measures the almost fatal handicap that would be imposed on the theaters of the country, especially those in the smaller cities, by a doubling of the admission tax—a detriment not only to these theaters as institutions but to the National Government in forcing a reduction of revenue. All this aside of the encouragement the theater especially deserved in time of war as regarded its stimulating effect on the morale of the people.

HOPE FOR REVISION SEEN

The impression made by these three managers on the committee was of the best. They were listened to with rapt and intelligent attention, and many questions asked them made it apparent that the arguments advanced in favor of a less onerous tax arrangement had stirred currents of thought on the subject that promise well for the theaters.

Mr. Klaw told the committee that attendance at theaters has fallen off about 10 per cent. as a result of the 10 per cent tax in the present revenue law.

"When you come to double the tax on admissions we are all very apprehensive," Mr. Klaw said. "We are fearful you will legislate the smaller managers out of business. It is all very well to say New York theaters can stand any tax, but New York is not the nation. Our experience has been that theaters throughout the country have been hard hit by the war.

"In addition to being hit by loss of revenue through falling off in patronage if taxes are raised, Mr. Klaw told the committee that the new draft will seriously affect theaters because many of the actors, being married to actresses also employed, could make no claim for exemption on grounds of dependency.

HITS BALCONY BUYERS HARD

As an added argument against the tax he said it would not fall so hard on the rich boxholders or the buyer of a high-priced seat, but on the holders of balcony seats and the gallery gods, who in reality support the theaters.

Mr. Savage called attention to the fact that the Allied governments are increasing subsidies to theaters on the theory that they are indispensable to maintenance of morale.

In this connection, Mr. Ames told the committee that fifty actors are being sent to France monthly by the theatrical producers and the intention is to keep two hundred there at all times.

"While there is no way of determining just what the Finance Committee will do with the Kitchin bill," said Mr. Klaw in commenting on the conference, "we at least made our side of the question quite clear—namely, that to put an increased tax on the theaters would be disastrous to the theatrical industry at large and a complete failure as a means of raising extra money for the Government.

"I think now that the Senators realize that conditions in New York are not the conditions of the whole country. They also appreciated what the theatrical men were doing to aid the Government in the prosecution of the war. We didn't grumble when the first tax was applied on tickets, though for eight weeks after its application the theaters suffered. Every theater has also turned over its stage to the use of speakers during Liberty Loan, Red Cross and other drives, and the theatrical industry is perfectly willing to keep up its work for the Government."

. . .

Actors Hit by Canada Ruling

Carry your registration card and your birth certificate when you enter Canada! That is the instruction given all actors by the United Managers' Protective Association. The Canadian Government has served notice that all not so equipped cannot enter the country. Moreover, it will require all entering that country to sign an affidavit that their business while in the dominion is legitimate, and that they are willing to return for war service if the Government should summon them.

. . .

Edeson's New Play

Robert Edeson, the actor-manager, is shortly to produce a play from his own pen. He has engaged Helen Driscoll for the leading role. Miss Driscoll was one of Mr. Edeson's discoveries of several seasons ago.

MANAGERS UNITE TO RAISE $150,000 TO ENTERTAIN ARMY

Lee Shubert Named Chairman at Dinner by Over-There League—Country-wide Benefits Planned

At a dinner given at the Knickerbocker Hotel by America's Over-There Theater League, definite plans were formulated for the work of the League on behalf of the American Army in France, and over $150,000 pledged by the theatrical managers present as a fund to carry out the work of the League. Lee Shubert was appointed chairman of the committee to raise the money.

Present at the dinner were Lee Shubert, J. J. Shubert, Adolph Zukor, A. Paul Keith, E. F. Albee, Marc Klaw, Winthrop Ames, Augustus Thomas, Alf Hayman, George Cohan, Sam Harris, Marcus Loew, A. H. Woods, Edgar and Archibald Selwyn, William A. Brady, Oliver Morosco, Henry W. Savage, Arthur Hopkins, Richard Walton Tully, Elliott Comstock & Gest, William Fox, Charles Dillingham, William Morris, Arthur Hammerstein, Wilmer and Vincent, Hurtig and Seamon, Moss and Brill and Martin Beck.

PLAN BIG BENEFITS

Speeches were made by Winthrop Ames, Augustus Thomas and Lee Shubert. Mr. Thomas and Mr. Ames dwelled on the necessity for the extension of the work in hand. Mr. Ames stated that fifty entertainers must be sent to France every month in order to satisfy the craving of the American soldiers at the front for entertainment and diversion.

Mr. Shubert is already making arrangements for a series of enormous benefits, which will be given in every first-class theater in America.

Each manager present volunteered to form entertainment units for France.

Managers present pledged themselves to interview all of the leading stars under their management and induce them to agree to a suspension of two or three months of their contracts in order to entertain the American soldiers abroad. Arthur Hammerstein offered to go abroad himself and remain on the ground there, in direct managerial charge.

The executive committee desired to have it understood that all actors and entertainers are at liberty to apply for service in the Over-There Theater League, either by communicating with the headquarters of the League direct or by applying to their managers.

. . .

Nat Goodwin's Sixth Bride?

Nat Goodwin, who is at present playing a San Francisco engagement in "Why Marry?" evidently knows why, inasmuch as he is going to do it again—his sixth essay into the turbulent sea of matrimony. At least that is what San Francisco wiseacres aver.

A wire received from the Pacific Coast metropolis by THE MIRROR, at the time of going to press, says there is no doubt about it, and mentions as the prospective bride Georgiana Gardner.

Miss Gardner is a member of the company supporting Mr. Goodwin in "Why Marry," having been engaged as understudy. She was not seen in the New York production.

THEATRICAL NEWS COMPLETED
In A Few Minutes Reading

Robert B. Mantell to Begin Season of Repertoire Here in November—An extended run in New York, in one of the Shubert theaters, starting early in November, is included in the plans of Robert B. Mantell for the present season. Mr. Mantell's coming tour opens in Providence Sept. 30. After a week there, he will move into the Boston Opera House for a month's engagement. After Boston, he will come into New York for an indefinite engagement.

A new and elaborate production of "Richelieu" will be the feature of his repertoire, and will be the first play of Mr. Mantell's New York season. This drama proved the most popular of all the classics in Mr. Mantell's extensive repertoire throughout the United States and Canada last season.

. . .

Henry Miller to Present Ruth Chatterton in "Ladies Must Live"—Notwithstanding the continued success on tour of "A Marriage of Convenience," Henry Miller is preparing another play in which to present Ruth Chatterton. The company is now in Baltimore, where a cast is being assembled for the new play, which will go into rehearsal next week in Atlantic City. It is by A. E. Thomas, and is the dramatization of a novel by Alice Duer Miller. Miss Chatterton and the new play will open the Henry Miller Theater in October.

. . .

Laurette Taylor's Tour in "Happiness" Starts at Syracuse—A tour of thirty-seven weeks has been booked for Laurette Taylor and "Happiness" to open in Syracuse on Monday night, of which no stop is for less than one week. The route is made up of cities in which Miss Taylor has never appeared since she attained stardom. Beatrice Terry, Alice Esden, Percy Ames, J. M. Kerrigan and Thomas Coffin Cooke are in the company.

. . .

Philadelphia's Walnut Street Begins 110th Season—The Walnut Street Theater in Philadelphia begins its 110th season under new management, that of James P. Bewry, who formerly conducted a chain of Canadian houses. It will charge popular prices. This old house shortly will apear on the auction block, it being offered for public sale by the John Sleeper Clarke estate.

. . .

Dixon's Theater Opens with "Why Not I—a Woman"—Except for a merely grammatical error in billing the attraction as "Why Not Me—a Woman" instead of "Why Not I—a Woman," Dixon's Third Avenue Theater began its career without a mishap and with every promise of success. Seen in the opening offering, which pleased the audience immensely, were Margaret Pitt, George Lawrence, Florence Foster, Arthur Morris, J. Bernard Hurl, Benedict MacQuarrie, Eugene West, Eveta Knudsen, Walter Williams, J. Rogers and Margarite Fields.

"Matinee Idol," New Ditrichstein Offering, Opens in Hartford—Cohan & Harris presented Leo Ditrichstein in "The Matinee Idol" at Hartford. The play is by Mr. Ditrichstein and A. E. Thomas. It will be brought to New York after a three weeks engagement at the Tremont Theater in Boston. In the cast are Catherine Proctor, Margaret Dale, Cora Witherspoon, Jessie Parnell, Josephine Hamner, Lester Chambers, Robert Cummings and William Riciardi.

. . .

"The Wanderer" to Return to Manhattan Opera House—"The Wanderer" will return to the Manhattan Opera House for a special limited engagement beginning Monday night, Sept. 30. "The Wanderer" has been playing continuously for almost two years and has travelled more than 25,000 miles. The same flock of 120 sheep that appeared in the original production is still with the company, and seven new ones which were born on tour. Nance O'Neil heads the company.

. . .

Walter Hast Producing With the Shuberts—"They Come Back," a dramatized story of Austin Britten's, will be produced jointly by Walter Hast and the Shuberts.

. . .

"Little Brother" Is Put Into Rehearsal—The Messrs. Shubert have put into rehearsal "The Little Brother," in which they will star Walker Whiteside, and which they are presenting in conjunction with Walter Hast. "The Little Brother" ran nearly a year in London, and is from the pen of Milton Goldsmith, English novelist, and Benedict James, English barrister. The story is taken from the novel by Mr. Goldsmith, and was dramatized by Mr. James.

. . .

"Nothing But Lies" Called In—A halt has been called on the tour of William Collier in "Nothing But Lies," and when it is again presented it will have another actor in the leading role.

. . .

Stuart Walker to Produce Three Plays During Present Season—In addition to "Jonathan Makes a Wish," now on view at the Princess, Stuart Walker is to produce three plays this season. They will be "Seven Up," a farce by Alta May Coleman; "Evvie Spreads Her Wings," a comedy, and a musical piece as yet unnamed. Mr. Walker intends to revive his Portmaneau repertoire and will give some special performances of old Greek and English classics. He also may again show "The Book of Job."

A Real Yiddish "Potash and Perlmutter" — Jewish soldiers and sailors will begin an engagement on Sunday night at the Lexington Theater in "Potash and Perlmutter."

"Yes or No" for Third Week at the Shubert-Riviera—Arthur Goodrich's play, "Yes or No," occupied the stage of the Shubert-Riviera last week. Prominent in the cast are Adrienne Morrison, Marjorie Wood, Robert Kelly and Edward Mackey. "Yes or No" shows how the poor, in all their struggles, sometimes have humor as well as sorrow. But the main idea of the play is that the man in his struggle for existence whose mind is brutalized by competition carries this condition into his home. This coarse nature fails to understand the refined but weaker partner.

. . .

Coburns to Produce English Play with Music—The Greenwich Village Theater is to be under the management of Mr. and Mrs. Coburn, and they will produce there early next month, "The Better 'Ole," an English play set to music.

. . .

Parsons Thater in Hartford Ranks With the Best—Herbert Parsons, proprietor, has recently issued a house chart proving that Parsons Theater, Hartford, despite the fact that it was erected many years ago, is one of the safest houses in Connecticut and enjoys the lowest fire rate classification. It was redecorated a few years ago and is in very good shape.

. . .

Barrymore Rehearsing Tolstoy Play—Arthur Hopkins has put Tolstoy's "The Living Death" in rehearsal with John Barrymore in the principal role.

. . .

Newest Woods Play, "The Big Chance," Opens in New Haven—A. H. Woods presented "The Big Chance," a new American play by Grant Morris, in New Haven, with a cast including Clara Joel, Cyril Keightley, Ramsay Wallace, William E. Meehan, Harry Robert and Annie Mack Berlein.

. . .

Attractive London Offers for American Actors—Manager Campbell of London has made offers of attractive contracts to Denman Maley, Herbert Corthell, Mina Schall and Zoe Barnett to appear in his productions abroad. The deal for these artists will probably be closed within the week.

. . .

Brady to Produce "Enemies Within"—William A. Brady announces that he will produce shortly a melodrama entitled "Enemies Within." It is by Kilbourn Gordon, formerly press representative of Mr. Brady, and E. H. Culbertson.

. . .

De Valley Plans French Opera for San Francisco—Antoine de Valley, the Belgian tenor, who was to have presented French opera in New York a couple of seasons ago, is now in San Francisco arranging for a similar undertaking there. The first performance is to take place some time in December, at the Fairmount Hotel.

Jones of Chicago Opposed to Other Managers in Price Increase—While most of the Chicago playhouses have increased admission prices appreciably, comes forward Aaron J. Jones, of Jones, Linick & Schaefer, with this announcement:

"We will positively not increase the prices in any of our theaters. I would much rather lower than increase them, for I feel that the morale of the country and its responsibility rests heavily upon the shoulders of the theatrical people. Instead of raising the prices and scaring the public from our doors, I feel it a patriotic duty to inspire them into seeking amusement and entertainment, and for that reason we will charge the same popular prices at McVicker's and the Rialto Theaters that have been in force always at these playhouses."

The firm has been congratulated for its stand by the Chicago representative of the Committee on Public Information.

. . .

"Betty at Bay," British Success, to Be Produced in New York—Messrs. Shubert will shortly produce the latest English dramatic success, "Betty at Bay," by Mrs. Jessie Porter, which has just terminated a long and successful run at the Strand Theater in London. Walter Hast, who is associated with the Shuberts in the production, will bring over J. H. Barnes, the original English producer, to stage it here. He also will play a leading part. The play will be produced at one of the Shubert theaters.

. . .

"Follies" Opens Forty Road Weeks in Boston—The Ziegfeld "Follies of 1918" with the New York cast opened its road tour of forty weeks in Boston Tuesday night at the Colonial Theater before a capacity audience. The Boston engagement is limited to six weeks, after which visits will be made to Philadelphia, Baltimore, Washington, Pittsburgh, Cleveland, Detroit and Chicago.

. . .

"Tell That to the Marines" Chosen for Yorkville Opening—Manager Adolf Philipp will open the Yorkville Theater on East Eighty-sixth street, near Lexington avenue, by presenting for the first time on any stage a new comedy-drama "Tell That to the Marines," by Adolf Philipp and Edward A. Paulton. Adolf Philipp, who himself will play one of the leading roles, is supported by Cecile Kern in the leading female role. Philip Lord, Georgia Lee Hall, Chauncey M. Keim and others are in the cast.

. . .

"Miss I-Don't-Know" Opens in Hartford—"Miss I-Don't-Know," the latest musical production to be made under the direction of the Messrs. Shubert, opened in Stamford, Conn., last week and is now playing Providence. "Miss I-Don't-Know" is the joint work of Rida Johnson Young and Augustus Barratt.

NEW STAGE PRODUCTIONS IN REVIEW

"THE MAID OF THE MOUNTAINS"

Casino Echoes Good Old Days with Musical Play of Bandit Life

Musical Play in Three Acts. Book by Frederick Lonsdale. Lyrics by Harry Graham. Music by Harold Fraser-Simpson. Produced by Elliott, Comstock and Gest, at the Casino Theater, Sept. 11.

Baldasarre.....William Courtenay
Tonio.....Bert Clark
Beppo.....Carl Gantvoort
Carlo.....Jackson Hines
Andrea.....M. La Prade
Pietro.....Victor Leroy
General Malona.....William Danforth
Crumpet.....Al Roberts
Lieutenant Rugini.....John Steel
Mayor of Santo.....William Reid
Zacchi.....Louis Le Vie
Teresa.....Sidonie Espero
Vittoria.....Miriam Doyle
Angela.....Evelyn Egerton

Echoes of the past are reverberating through the lyric walls of the Casino since the latest musical importation from London, "The Maid of the Mountains," found a haven there. To one whose theatrical memory has become somewhat impaired during the last decade, the piece will act as an effective and compelling restorative, by virtue of its similarity with all the ancient and honorable things of a day before syncopation showed its jazzy head.

Indeed, "The Maid of the Mountains" comes out of the past with such sharp emphasis that the efficacy of the proverb anent Time and his backward flight cannot be disputed. The question is, can such a work become popular again? Indications point that way if we may consider the generous encomiums paid it on the opening night. Forgetting the carpers who may find in this London operatta a poor echo of its former self, it should strike a very responsive chord, because new generations have gone theaterward since its original shape. To them it will have all the semblance of freshness. Coupled with a really musicianly score, some effective color schemes in scenery and dress, a measure of good acting and singing, "The Maid of the Mountains" may settle down to duplicate its London run.

MANY COOKS MAKE THIS BROTH

A goodly share of cooks have had their hands in the broth, although they haven't spoiled it, like the proverb of old. Rather have they made it more palatable, since where librettist Lonsdale failed through his economy of inspiration, composer Fraser-Simpson has more than recompensed in his melodious score. To add a full measure, Fitz-Rice has been recruited. The result? A well-placed interpolation, entitled "Waiting," which incidentally stopped the performance because of its character and clearly defined rendition by John Steel.

To return to the book, Mr. Lonsdale has simply transferred his characters from Austria or the Balkans or the Orient of other years to the fastness of Italian mountains, where in the first act they have grown rich with loot under the guise of bandits. The formula is so familiar that everything is easily anticipated. The robber chief loves a mountain girl, who is taken in ransom for his own precious hide, thus paving the way for her rescue in act two. Jealousy and revenge on her part for his romantic wavering toward the governor's daughter result in his capture, but remorse brings repentance and repentance brings a greater love, and so the play ends romantically. Why shouldn't it? Isn't it at the Casino?

Elliott, Comstock and Gest have selected an admirable company for its representation. William Courtenay as the chief robber played with emphasis and assurance and was at all times at his romantic best. Sidonie Espero was the mountain maid to the life. William Danforth, Bert Clark and Miriam Doyle looked after the comedy adequately.

* * *

"OVER HERE"

War Play Dealing with Problems of the Sons and the Slackers

A Play in Four Acts, by Oliver D. Bailey. Produced by the Author and Nathan D. Smith at the Fulton Theater, Sept. 11.

Keever.....George Schaefer
Haines.....Elmer Grandin
Daggart.....Harry Sherwood
Kenneth Merrill, Jr.....Ralph Kellerd
Adolph Von Hellar.....William Ingersoll
Johann Berg.....Fred W. Peters
Kenneth Merrill, Sr.....Harry Leighton
Beth Grayling.....Lily Cahill
Mrs. Kenneth Merrill, Sr.,
Evelyn Carter Carrington
Karl Von Hellar.....Leo Lindhard
An Officer of the U. S. Navy,
Frank E. McDermott

Another war play was added to the roster last week when "Over Here" was produced at the Fulton Theater. Just as "Friendly Enemies" dealt with the problems of the older generation when a choice came between their allegiance to this country or to Germany, so does the Bailey production deal with the problems of the sons.

There is the slacker whose indolent life and overindulgent mother have dulled his perceptions, and there is Karl, whose upbringing in Germany has developed him into a youth whose sentiments are those of the Junker.

A terrible plot threatens the life of one of the elder men, knives are flashed, plans are stolen, recovered and stolen again. Revolvers are drawn, there are pistol shots, vicious looking men, a bomb is lighted and thrown, but—well, just as you are at the highest pitch of excitement you are let into the secret. It is only the fathers plotting to win their sons to the cause of freedom, and they succeed even beyond their greatest expectations.

The last act is devoted to winning over a mother whose pacifist tendencies have a rude awakening when she finds that her home is overrun with Huns and that they intend to avail themselves of everything she possesses.

The whole play is excellently acted. The honors are pretty well divided among Ralph Kellerd, Lily Cahill and William Ingersoll.

"ANOTHER MAN'S SHOES"

Farcical Mystery Play with a Touch of Melodrama

Play in Three Acts, by Laura Hinkley and Mabel Ferris. Produced by Frederic McKay at the Thirty-ninth Street Theater, Sept. 12.

Dick.....Lionel Atwill
Miss Podmore.....Ethel Wilson
Mrs. Wolfe.....Lucia Moore
Anne.....Carol Lloyd
Hughes.....Paul Porter
Dora (Mrs. Craven).....Elsie Mackay
Dr. Worrall.....George Backus
Slade (alias Crouse).....Richard Taber
Mr. Wolfe.....Aubrey Beattie
Dawson.....Erville Alderson
Miles.....Cyril Raymond
Mrs. Milson.....Gilda Leary

About eight minutes before the final curtain on "Another Man's Shoes," an exceedingly perplexed character exclaimed, "Look here, what does all this mean?" Whereat the audience laughed relievedly for this very question had been on the tip of its collective tongue for some two acts. Which does not mean that the new play at the Thirty-ninth Street Theater is at all a bore. Its complications had gathered to such a head at the introduction of this query that it appears to have been the only possible line to inject. And the authors should receive a share of credit for asking the question from the stage and so saving the vox populi.

HERO LOSES MEMORY

"Another Man's Shoes" is a farcical mystery play, which had its beginnings in the columns of Mr. Lorimer's Saturday Evening Post. Its central character, Dick by name, suffers from double amnesia. In Act 1 this character is disclosed resting in a bed. It develops that he has suffered a severe accident in a railroad smashup. When he regains consciousness he disclaims all knowledge of his wife, his home, his business. He insists that he is Dick Trent of some spot in Colorado and not Dick Craven, of Greenwich, Conn. He continues in Act 2 to build up such a strong case against himself that he quite convinces the audience that he is Dick Trent. The denouement in Act 3 reveals him as neither one nor the other, but as both. Twelve years before he had been Trent. A blow on the head and he had lost track of himself and taken the name of Craven, thus beginning life all over again. The railroad accident, on the other hand, had so affected him that he had skipped back over the twelve years and come to his sense again as none other than his original self—Trent.

All of which reads as mere drivel in the telling but which, developed at least judiciously by the authors results in a highly satisfying entertainment. The comedy is by no means brilliant or inspired in the lines. It is, however, thoroughly amusing even though much of it is to be anticipated. The mystery has been skillfully built up.

Much of the success of the play is due to the presence of Lionel Atwill as the man of dual personality. He is on the stage most all of the time and naturally none of the lines allotted him are above him. The fact is that he really makes them valuable. His characterization is finely sustained, and his address and manner of the most entertaining sort. Elsie Mackay was appealing as Mrs. Craven. George Backus handled the important role of the doctor with skill, while Ethel Wilson also appeared to advantage.

* * *

"CROPS AND CROPPERS"

Contains a Good Idea Badly Carried Out, and Witty Dialogue

A Comedy in Three Acts by Theresa Helburn. Produced by B. Iden Payne at the Belmont Theater, Sept. 12.

Annie.....Irene Daley
Janie Wimpole.....Eleanor Fox
Margot Marbrook.....Louise Cook
Peter Weston.....Ben Johnson
Allison Marbrook.....Eileen Huban
Ray Parcher.....Thomas Mitchell
Stetson.....J. M. Troughton
Jean.....Georges Flateau
Mrs. Bradley.....Madeline Valentine
Dr. Truesdale.....Vernon Kelso
Stephen Marbrook.....Henry Stanford
Mrs. Spencer.....Helen Westley
Mrs. Pray.....Maud Sinclair
Pete Cobb.....Charles Kennedy

Theresa Helburn, the author of "Crops and Croppers," and a playwriter new to New York, had a good idea but does not seem to have been quite able to carry it out. The theme of her introductory effort contains material for genuine satire and a worthy lesson against the extravagant war work indulged in by many, but she missed fire. But she did write an abundance of neatly turned dialogue, witty and pointed.

B. Iden Payne, the producer, did not assist Miss Helburn out of the amateur rut to any great extent.

A serious error made by Mr. Payne was the selection of Eileen Huban for a role for which she is not temperamentally suited. It was hardly fair to Miss Huban, who is a young "find" of unmistakable talents. In casting Georges Flateau as the French aviator who works incognito as a farmhand he could have done no better. Ben Johnson was effective in a colorless part, Louise Cook was unactressy in an important role.

SOCIETY WOMAN BUYS FARM

The plot of "Crops and Croppers" may be sketched briefly. A young society woman lets her town house and buys a farm, so that she can do something toward winning the war by raising food. She has not found that economy is essential, and the second act finds her spending $60,000 a year on running the farm. In the last act she retrenches and puts the place on a paying basis. Parallel to the economic story runs the romance between the farmerette and her French farmhand.

Mr. Payne expects to lodge his company in the Belmont permanently. We hope he does. Such a group of players is bound to do interesting things, but he should never lose sight of the fact that just an aggregation of fine players does not make a worthy repertory institution.

"THE UNKNOWN PURPLE"

Gripping Mystery Play Has Hero Who Can Make Himself Invisible

Melodrama in a Prologue and Three Acts, by Roland West and Carlyle Moore. Produced by Roland West at the Lyric Theater, Sept. 14.

Peter Marchmont.....Richard Bennett
James Dawson.....Earle Brown
Phelan.....E. L. Duane
Bobby Dawson.....Arthur Le Vien
Ruth Charleton.....Lorraine Frost
Richard Bradbury....Edward Van Sloan
George Allison.....Frank McCormick
Bonnie Allison.....Marion Kerby
Mrs. James Dawson....Helen MacKellar
Johnson.....Herbert Ashton
Burton.....Curtis Benton

"I don't care who writes the war plays, so long as I can write the thrillers," Roland West might have been heard declaring as he watched the first-night audience depart from his vivid mystery play which has restored the Lyric Theater to its former place in the theatrical sun. Assuredly, "The Unknown Purple" has thrills sufficient to warrant a production at the Grand Guignol.

A fascinating, mystifying tale of revenge is this play of Messrs. West and Moore, designed, as the program puts it, "for the sole purpose of entertainment." Thus with criticism disarmed the authors set about their task. Skilfully they vary characterization and blend humor with excitement and tense domestic drama.

The curtain rises on a prison wall within which two convicts are bitterly philosophizing upon life. One appears to have been imprisoned unjustly, a martyr to marital loyalty. The other, callous and misanthropic inspires in him a spirit of revenge.

Follows a flash-back scene in which the reasons for the victimized man's imprisonment are disclosed. He had been a simple and trusting inventor, who had struggled fiercely to provide a luxury-loving wife with extravagances desired. Unable to achive this end at all times the wife found occasion to betray him and send him to prison for the crime of her lover.

A UNIQUE NEMESIS

Seven years behind bars instils in him an implacable hatred. Still resourceful as an inventor he has perfected an violet ray to the point where its skilful use can make him invisible, and he sets out, self-assured, calm, imperturbable to wreak his revenge.

It is not long in coming. Under a new name he gradually gains the society of his betrayers where unknown his mysterious personality acserts itself in amazing manner. Finally he ruins the family financially and socially and leaves the man and wife with their consciences.

The inventor, indeed, is a Nemesis, as original as he is uncanny. At given intervals he becomes a purple ray, moving to weird music upon the object of revenge, and taunting the detectives who contrive to catch him. The effect is electrifying. The spectator moves to the edge of his seat and breathlessly watches this reincarnated, super-modern Monte Cristo.

Richard Bennett played with fine variety the part of the inventor, endowing him with humanness and simplicity in the illusioned years of his early life and making him theatrically effective as the mysterious "stranger." Helen MacKellar acts with sincerity the unwelcome role of the wife. Earle Browne was urbanely sinister as the villain.

ON THE RIALTO

OBVIOUSLY the dramatic chroniclers and critics did not consult their theatrical histories closely in writing of the production of Wilde's "An Ideal Husband" at the Comedy Theater. The Times, Tribune, World and Morning Telegraph all fell into the error of stating that the play had been given its introduction to New York in the production at the Comedy Theater.

As a matter of fact, "An Ideal Husband" was first presented in New York on March 12, 1895, by Daniel Frohman at the old Lyceum Theater in Fourth Avenue. A notable cast included Herbert Kelcey, Isabel Irving, Elizabeth Tyree and W. J. LeMoyne.

Where was James Metcalfe last week? As husband of Elizabeth Tyree he could have set Messrs. Corbin, DeFoe and Brou right

. . .

IS SYNCOPATION on the wane? Is the jazz doomed to obscurity? Will Jerome Kern and Louis Hirsch be forced to adapt themselves to old traditions of musical comedy composition in order to keep their royalties to their standard of accumulation?

There is an indication that the style of an elder day is returning, a style that befits swashbucklers and senoritas, puny principalities and nobility incognito. John Cort is the first to banish the intimate revue in favor of the operetta of old with "Fiddlers Three." Rumor has it that his next production, "Glorianna," is of the same mould.

"The Maid of the Mountains" also belongs to the school when Vienna and the Balkans were any musical comedy writer's property.

. . .

THE MAP of Europe used to be remade every season on Broadway. Enough fictitious kingdoms were established southwest of Budapest each year to take care of every American who ever raymond-hitchcocked his way into a consul's chair. To restore the old-fashioned musical comedy completely to its pristine glory it is quite necessary to rescue Mr. Hitchcock from his jazzy existence, Mr. Ade from his long inactivity at Brook, Ind., and Mr. Hubbell from "Poor Butterfly" royalty-reaping in New York.

. . .

DRAMATIC critics and press agents may despise each other quite as cordially as it is reported, but the contempt does not extend to a point where they could not be attracted to each other's position if the opportunity was offered. Occasionally a press agent becomes a critic, as in the case of Townsend Walsh, who after piloting Frohman stars for years about the country was engaged as dramatic critic of the Boston Traveler. More often, however, critics become press agents.

The latest critic to capitulate is Edwin Carty Ranck, who leaves the Brooklyn Daily Eagle to become press representative of the Greenwich Village Theater.

. . .

THE TITLE press agent has never been a happy one. It has been associated with a lack of dignity and literary grace and distinction. Perhaps that is why a well-known Broadway figure is now calling himself literary adviser in his capacity as press representative of a leading musical comedy star.

. . .

PLAYS of adolescence, crooks and the war practically monopolize the New York amusement market at the present time. But those concerned with some phase of the war are in the lead by a wide margin. Indeed, it is so wide that some managers who have no war plays on their lists are capitalizing the fact in their advertisements.

. . .

IT IS a strange turn of affairs in New York which reveals an English manager as the only man able to induce Elsie Ferguson to return to the stage. Many have tried, it is said, but all have failed. Now comes Walter Hast—the same Hast who has Walker Whiteside under contract—with a tempting offer and Miss Ferguson, it is reported, has listened and nodded her head affirmatively.

. . .

"SOME NIGHT," which was produced at the Harris Theater last Monday night, is the second play of the new season to be written by a dancer, demonstrating conclusively thereby that contrary to tradition brains do not run entirely to the feet in every man who formerly tripped the light fantastic for a livelihood. Harry Delf, who wrote "Some Night," has danced in many Broadway productions, his last appearance being in "The Rainbow Girl." Martin Brown, the other dancer-playwright of the season, is shortly to be represented in New York by a second play.

. . .

THE MALE STARS are gradually appearing. Last week Thomas A. Wise came to town. This week Otis Skinner arrived. Cyril Maude is due here next week.

Meanwhile at the New Amsterdam "The Girl Behind the Gun" has arrived with a cast which includes Donald Brian. Time was when Donald's name was brilliantly emblazoned on Broadway. But it is the play and not the star which receives the incandescent attention at the New Amsterdam.

"AN IDEAL HUSBAND"

Play So Old It's New—Is Embellished by Clever Acting

A Comedy in Four Acts, by Oscar Wilde. Produced by John D. Williams at the Comedy Theater, Sept. 16.

Lady Chiltern.....Beatrice Beckley
Mrs. Marchmont.....Elizabeth Deimel
Lady Basildon.....Merle Maddern
Vicomte de Nanjac.....George Hayes
The Earl of Caversham....Cyril Harcourt
Mabel Chiltern.....Gretchen Yates
Lady Markbey.....Alice Gordon
Mrs. Cheveley.....Constance Collier
Mr. Montford.....S. V. Phillips
Count Strelic.....Vincent Sartori
Sir Robert Chiltern.....Norman Trevor
Lord Goring.....Julian L'Estrange
Phipps.....Henry Crocker
Mason.....Alfred Helton

A special importance attached itself to the opening performance of Wilde's "An Ideal Husband," at the Comedy Theater for two reasons. In the first place it marked the inauguration of a series of significant plays to be given by a company of capable and distinguished players, managed by John D. Williams, and directed by Norman Trevor and Cyril Harcourt, and in the second place it brought to town the revival of a play which had its first production, March 12, 1895, at the Lyceum Theater, then in Fourth avenue. Be it understood now that "An Ideal Husband" is as fresh and up to date as any of the current attractions, even the war plays. Years cannot dull its remarkable wit.

SHAFTS OF WILDEAN WIT

The plot of "An Ideal Husband" is more theatrical than is usual in a Wilde play. The basis of Wilde's genius is satire that has its foundation in intellect, and the political troubles of this "ideal" husband are secondary to the thrusts of brilliant wit.

The acting of the company attained a high degree of artistic merit. Norman Trevor, as the statesman, who founded his fortune and parliamentary career upon the sale of a state secret in his youth, acted with a technical ease that greatly strengthened the dramatic angle of the play. Julian L'Estrange's polished performance as Goring, the husband's best friend, to whom falls the best male speeches, was splendid. Constance Collier, as the adventuress, who would upset the statesman's career by exposing him, played with intelligence and a delicate comedy sense.

Lady Chiltern, the priggish, aggressively moral wife, was played by Beatrice Beckley, who frequently overemphasized. Cyril Harcourt shone in a small part.

. . .

"HUMPTY-DUMPTY"

Perfectly Acted Play, with Otis Skinner, Comes to Lyceum

A Comedy in Four Acts. By Horace Annesley Vachell. Produced by Charles Frohman at the Lyceum, September 16.

Albert Mott.....Otis Skinner
John Delamothe.....Fleming Ward
General, the Hon. Henry Delamothe, Morton Selton
Viscount Loosehanger....Robert Harrison
Higginbotham.....Ernest Elton
Jopling.....Robert Entwistle
Puttick.....William Eville
James Wallop.....John Rogers
Sinkins.....Walter Scott
Lady Susan Delamothe.....Maud Milton
Nancy Delamothe.....Ruth Rose
Mrs. Mott.....Beryl Mercer
Crissie Parkins.....Elizabeth Risdon
Mrs. Rogers.....Clara T. Bracy

Into a season of low averages in the grade of productions strutted

(*Continued on page* 472)

WITH STAGE PLAYS AND PLAYERS

ACTORS' EQUITY ASSO'N

Dues Remitted to Those Sacrificing for War Work

Members of the A. E. A. Are Most Earnestly Urged to Immediately Send Reliable Addresses to the Office of the Association

The last meeting of the Council was held in the Association's rooms, 607-8 Longacre Building, Sept. 17, 1918. The following members were present:

Messrs. Francis Wilson (presiding); Cope, Jennings, Deming, Wise, McWade, McRae; Miss Ware; Messrs. de Cordoba, Ellis and Connelly; Miss Emmet, and Mr. Sills.

New Members:

New York Office: George Barnes, Jane Blake, Gordon Burby, Edmund Fitzpatrick, Robert C. Hadley, Dixie Dow Hall, Frederic Hampton, Grace Hampton, Henry Hicks, J. K. Hutchinson, Norman Lane, Natalia Lynn, Dorothy McCord, Hazel Belle McOwen, Irene Marmein, Miriam Marmein, Virginia Marseillus, Ralph R. Moody, Percy Parsons, Ruth Saville, Trixie Stegman, Coralinn Waide, Helene Whipple, Ethel Wilson, Harold Woolf.

Chicago Office: Marc Loebell, Helen Wolcott.

One of our active deputies, Frank Kilday, sent us in nine new members this week. The Council extends to him its hearty thanks for his good work.

It has been decided that in future any member doing war work and thereby making financial sacrifices shall, upon application, have his or her dues remitted. It is realized that many women are just as worthy to be excused as men, and they are now placed on exactly the same plane.

It is really a pity that the managers are not aware of how much trouble they are saved by this association. Hardly a day passes but we are approached to settle this or that question which would otherwise be sent to the managerial office and probably cause annoyance. This is in line with what we have always contended; that the association can be as great a convenience to one side as to the other.

TRIBUTE BY SECRETARY HUGO

One night at the Lexington Opera House the Hon. Francis M. Hugo, Secretary of State, paid a very generous tribute to the men and women of the theatrical profession. We wrote him and asked for a copy of his words or, if he had not kept them, for an article from his pen for our October issue of *Equity*. He replied immediately, granting our wish, for which we are very grateful.

We are delighted to be able to announce that, since the arrival of a letter from Australia stating that the proposed affiliation of the Actors' Association of that country with the A. E. A. had been confirmed, all the English speaking actors are now practically united, unless there be another Association for Actors in South Africa or India, in which case we will get after them, so that no one will be out of this great combination.

By Order of the Council.

* * *

Anna Wheaton to Be Starred

Comstock, Elliott & Gest have in preparation a musical production in which it is said they contemplate the presentation of Anna Wheaton as the star, to be staged early in January next.

Broadhurst Warns Bond Speakers

George Broadhurst has introduced a subject to the consideration of theater managers which is worth contemplation at the verge of the coming Fourth Liberty Loan drive.

He says that last season many speakers interrupted performances at all the theaters in the city to make an appeal for the sale of Liberty Bonds. The theater managers gave them every encouragement. Many of the orators, through lack of experience or other causes, repaid this courtesy by berating an audience that did not respond as generously as the speaker desired, and in other ways affronted the patrons.

"This was not only unwise, but discourteous and tactless, and it is hoped that the chairman of the speakers' committee will supervise the remarks which may be made in the theaters when the next drive is launched and instruct the spellbinders in the ethics of gentlemanly bearing and salesmanship."

Not many offended in this respect, but those who did damaged the Government's cause to a great extent, and it is only charitable to say that those who did offend were selected without due inquiry into their capabilities.

New Policy for Comedy

The Messrs. Shubert have resumed the management of the Comedy Theater on 41st street, making it the home of high-class comedy. The new policy is shaped on the one in vogue in several English theaters. The first play to be presented under the new regime is "An Ideal Husband," by Oscar Wilde, which the Shuberts are producing in association with John D. Williams.

The Comedy Theater has been refurnished and repainted for the new season. The decorative scheme formulated by Watson Barratt has "cafe au lait" as the predominating color, enlivened at appropriate places with modern floral decorations done in gold panels.

Carolyn Thomson, who is playing the title role in "Miss I Don't Know." Miss Thomson was recently in "Maytime"

Irene Franklin and Burton Green now "Somewhere in France," appearing for the Over There Theatre League

SWANN TO EXTERMINATE SPECULATORS

District Attorney Rounds Up 9 Broadway Ticket Profiteers

Assistant District Attorney Kilroe has subpœnaed the books of all the theater ticket speculators in New York to learn the exact extent of their profits in selling tickets for the soldier show "Yip, Yip, Yaphank." When this information is obtained Mr. Kilroe will demand that the ticket profiteers turn over their unpatriotic gains to the Camp Upton Fund, for which the entertainment was given.

This action is a sequel to a round-up of ticket speculators by District Attorney Swann. Nine were apprehended. It was found that the ticket profiteers made 150 per cent profit, selling $2 tickets for $5 apiece.

The District Attorney has reiterated his determination to carry the campaign to a successful finish. His intention is not only to punish the profiteers on the war benefit but to stamp out the whole business of holding up the public for exorbitant prices for seats.

Several of the most prominent Broadway theatrical managers have lined up with District Attorney Swann in the fight against speculating.

"Humpty-Dumpty"

(*Continued from page* 471)

Otis Skinner, progressively as Albert Mott, an unctuous barber, as Lord Delamothe and, finally, as a "humpty-dumpty," as the female fury who brought all to crash preferred to call him when she revealed that he was merely a substitute for the lordly baby, which had died in infanthood. Only in the latter instance he didn't strut. With the discovery that he is a nobody comes into his life not only pathos, but happiness in the love of the one woman who wants him for himself, regardless.

This most perfectly acted play of the season, "Humpty-Dumpty," gave a decided impetus to the playgoing season. It is the sort of play that will cause box office lines to form automatically, without much artificial stimulus.

This Vachell comedy, for all the praise bestowed on the production, is not without its demerits, insofar as it fails of its opportunities in creating that illusion which a more sympathetic touch might have wrought. Whatever semblance of that quality was injected into the play was due to the superb acting of Mr. Skinner and his truly artistic compeer in this offering, Beryl Mercer, who enacted his mother.

STORY OF A SECRET MARRIAGE

The story, in a paragraph, concerns the discovery of a secret marriage contracted by the deceased uncle of John Delamothe, and the transferral of the fortune, inclusive of country estate and town house, with all the appendages of luxury, to the village barber, who is traced as the issue of this marriage. It all ends as a dream fades—as a glorious sun sets in kaleidoscopic color. But in the streaking shadows which this vanishing splendor leaves in its wake, the barber finds the home-warmth of an encircling pair of arms.

Mott's assistant and good angel, Crissie Parkins, won the hearts of auditors and Albert alike as Elizabeth Risdon presented her.

* * *

"THE GIRL BEHIND THE GUN"

Colorful Musical Comedy of French Origin—Based on Phase of War

Musical Comedy in Three Acts. Book and Lyrics by Guy Bolton and P. G. Wodehouse. Music by Ivan Caryll. Produced by Klaw and Erlanger, at the New Amsterdam Theater, Sept. 15.

Robert Lambrissac	Donald Brian
Pierre Breval	Jack Hazzard
Georgette Breval	Ada Meade
Colonel Servan	Frank Doane
Lucienne Lambrissac	Wilda Bennett
Herpa Wentworth	Bert Gardner
Eileen Moore	Eva Francis
Brichoux	John E. Young
Zellie	Virginia O'Brien
Edna	Florence Delmar
Pollie	Elaine Palmer
Margie	Cissie Sewell
Carrie	June White

An unusual musical comedy is "The Girl Behind the Gun." Unusual because it presents Donald Brian in whiskers, because it dram-

atizes the godmother craze among the French soldiers and the godson craze among the French girls, and because it restores the topical song to its former glory.

Staged with a dash and color that would indicate the master hand of George M. Cohan, possessing a score written in the most melodious vein of the man who wrote "Saskatchewan," presented by a cast which is able to be amusing and lyrically romantic without the sign of effort and having a story which is excellent material for farce, "The Girl Behind the Gun" should capture New York without difficulty.

The scenes and characters are all French and there is a French spice to the dialogue and lyrics. No spirit of the darker phases of the war intrudes. All is gayety and sentiment with godsons, godmothers, amorous colonels, comic husbands, regimental cooks and poilus providing the fun and the romance.

BRIAN AS PLAYWRIGHT-SOLDIER

Donald Brian appears as a playwright hero on leave in Paris. Instead of visiting his wife, he spends his holiday with the godmother of his company's cook. Godmother is highly pleased for she has a flirtatious husband to whom she wishes to teach a lesson. Eventually the wife of the playwright soldier arrives and complicates matters by flirting with a pompous colonel. Domestic harmony prevails at last and wives and husbands cease to be proteges—for the time.

Mr. Brian dances with his old-time grace and acted with romantic ardor. John E. Hazzard was quietly amusing as the husband who pays the penalty for flirting and being found out. He sang the topical number with a truly comic spirit. Ada Meade was a spirited and winsome godmother, and Wilda Bennett sang charmingly as the playwright-soldier's wife.

. . .

"JONATHAN MAKES A WISH"

Stuart Walker Play Is Staged with Belascoan Grasp of Detail

Play in Three Acts, by Stuart Walker, produced by the author at the Princess Theater, Sept. 10.

Letitia.....Elizabeth Patterson
Susan Sample.....Beatrice Maude
Uncle Nathaniel.....George Gaul
Uncle John.....Ainsworth Arnold
Jonathan.....Gregory Kelly
Mlle. Perrault.....Margaret Mower
Hank.....Edgar Stehli
Albert Peet.....Joseph Graham
Mary.....Elizabeth Black
John III.....John Talbott

That slighted art, illusion, which is so conspicuous for its absence in these latter-day productions, again comes into its own in "Jonathan Makes a Wish," not only produced by the man whose delightful "Seventeen" is fresh in mind, but written by him as well. Delightful memories of Portmanteau profferings are freshened by this newest proof of the genius of Stuart Walker, and the truly Belascoan touch apparent in the staging of the play are indicative of a new master craftsman arisen in the theater.

That Mr. Walker should have been able to make an evening full of entertainment out of Jonathan is due to this knack—and to the acting of a competent cast, selected by Mr. Walker with that undeviating happiness of choice for which he is so well known. Gregory Kelly appears as Jonathan, and is a joy, pure and unalloyed, bridging the at times tenuous passages in the play with rare pantomimic discernment. His support is well nigh flawless.

All those who have the artistic future of the theater in view will find in "Jonathan Makes a Wish" a prophecy of greater things, not a few of which Mr. Walker himself undoubtedly will achieve.

. . .

PERSONALS

CAPT. JAMES R. MORRISON, one-time member of "The 13th Chair" company, has lately returned from fighting on the Piave front, where he was decorated by the King of Italy. He is the first wounded actor-soldier to speak at the Stage Women's War Relief, and told of his experiences last Tuesday afternoon in the workroom at 368 Fifth avenue before a large audience.

THOMAS EGAN, Irish tenor and general director of War Camp Entertainments, has organized a second Catholic Actors' Guild Unit, which appeared for the first time at Fort Slocum on Thursday evening under K. of C. auspices.

PERCIVAL KNIGHT has been engaged by Mr. and Mrs. Coburn to stage their first production at the Greenwich Theater.

WILLIAM HULING is the new manager of the Arsenal Theater at Pittsburgh, Pa., of the Rowland & Clark Company. He takes the place of Harry Thomas, who has been called to the colors.

ARTHUR PACEY RIPPLE is rehearsing "The Alien" in Montreal, where it was produced at His Majesty's last season. He will take the play on tour in Canada and the United States.

MARY ASQUITH, play broker, states that John L. Hobble, author of "Daddies," is one of several young writers whom she represents. Miss Asquith, who is back at her desk after twenty-one months of illness, is particularly successful in discovering new authors.

JAMES F. REILLY, for many years a member of the Charles Frohman business staff, has been selected secretary of the Charles Frohman Company.

DONALD MacDONALD, remembered for his excellent dancing in "Toot-Toot," "Have a Heart" and "The Amber Empress," is now a Marine at Camp Fuller, Paoli, Pa. His pleasing personality and cleverness in singing popular songs makes him a prime favorite.

HELYN EBY, of the Century Grove, refuses to stay home or walk on Sundays. She went out and bought herself an electric runabout last week.

FRANK HUYLER is the leading man of Emily Ann Wellman's new vaudeville sketch placed by Chamberlain Brown.

MARION DENTLER has signed a contract to play ingenue leads with the Poli Stock Company in New Haven.

LILLIAN STUART has been engaged by the Lyceum Players at Duluth as second woman.

GEORGE HARCOURT, who has been identified with theatricals for the past twenty-five years, has been added to the "Maytime" cast at the Broadhurst Theater to play an important part. Mr. Harcourt played the part of Colonel Van Zandt in the original Chicago "Maytime."

EDWARD DARNEY has closed a fifteen weeks' engagement as leading man of Jeffer's Strang Stock company at Saginaw, Mich., and has been engaged to head the Hawkins Webb Stock Company at Flint, Mich.

ROY GORDON, seen in several Broadway productions recently, has gone to Chicago to take the leading role in A. H. Woods' production, "Eyes of Youth," opposite Margaret Illington.

BURFORD HAMPDEN, remembered as a good Eddie in "Very Good Eddie," has been placed by Chamberlain Brown to play the lead in one of Stuart Walker's road companies, presenting "Seventeen."

ALEXANDER CLARK will have an important role in "Glorianna," the musical comedy in which John Cort is presenting Eleanor Painter, scheduled for Broadway shortly. Mr. Clark has played many musical comedy roles.

GEORGE ALISON has gone on the road with the "Pollyanna" company.

IDEN PAYNE, theatrical producer, was operated on at the Flushing Hospital last week for appendicitis. He collapsed at the Belmont Theater following the first showing of his production of "Crops and Croppers" there. He is recovering nicely.

ISABELLE LOWE FOSTER, an actress, has brought suit against the Pennsylvania Railroad for injuries sustained last April in a trip to Washington. She claims $10,000 damages because a guard negligently closed a door on her foot, crushing it, thereby preventing the keeping of a theatrical engagement.

VIOLET ENGLEFIELD, the English comedienne, who is appearing in "The Passing Show of 1918," has purchased a home at Dorton Point, South Norwalk, Conn. She intends to remain permanently in America.

FRANCES CARSON, who was the first actress to follow Ruth Chatterton in the leading part in "Daddy Long-Legs," has been signed up with George Mooser by Chamberlain Brown to play a prominent role in support of Bertha Kalich, who is to open in a new play on Broadway in October.

ARTHUR HULL, having given up the juvenile role he was playing in "Going Up," Cohan and Harris immediately replaced him with William H. Powell, who has made quite a name in other cities and in stock circles.

HELEN LOWELL, although at present appearing in stock at Massachusetts, is already scouting around for a suitable vaudeville sketch to appear in at the close of the season. In line with her plans Miss Lowell has already instructed her manager, Chamberlain Brown, to look over a number of available sketches.

ELSE ALDER, the light operatic soprano, who created the title-role in "Sari" abroad, is now under the management of Chamberlain Brown. Miss Alder has starred in operettas in London, Paris and other capitals of Europe, and made her American debut in the principal part in Klaw and Erlanger's "Around the Map" at the New Amsterdam. She later appeared in the leading role in "Miss Springtime."

SUE MacMANAMY is making the hit of her career as the screen vamp in "Business Before Pleasure" in Philadelphia, which is all set for a long run at the Adelphi there. Miss MacManamy was last seen here in "The American Ace" at the Casino, and in "Lombardi, Ltd."

EDWIN STRAWBRIDGE has been signed by William Moore Patch for the juvenile role in "The Man Who Stayed at Home" in the company touring the smaller cities.

ADELE BLOOD, immediately after the close of "He Didn't Want To Do It," left for Salt Lake City, where she is to appear in a special serial picture as the star, produced by the Adele Blood Pictures Corporation.

REGINALD DE KOVEN will serve the New York Herald in the capacity of music critic during the impending season. The distinguished composer and critic had his latest production made at the Metropolitan Opera House the season before last, when "Canterbury Pilgrims" was in the repertoire for several performances. His "Robin Hood" won him national fame as one of our earliest and greatest light opera writers. Recently his "The Highwayman" was revived at the Forty-fourth Street Theater.

MARGARET CARRIE ALLEN (or Carrie Margaret Allen), if she writes at once to the Training Camps Department of the Stage Women's War Relief, 366 Fifth avenue, New York, will receive news of interest from France. Any one seeing this who knows where she can be reached will confer a favor by sending the information to the above address.

TED GIBSON has been signed through Chamberlain Brown by Smith and Golden to play the leading role in one of their road companies of "Turn to the Right."

VERA MICHELENA has been signed by William Moore Patch for the prima donna lead in his forthcoming musical production, "Take It from Me." Rehearsals began this week, and the play will have its premiere late in October.

MRS. LAWRANCE D'ORSAY, wife of the comedian, having passed her examination by the government motor corps, will sail shortly for France to take up the work of a motor ambulance driver. Mrs. D'Orsay is known to the stage as Susie Rusholme.

. . .

Marriages

HALL—FINDLEY—Gladys Findley, daughter of the late John Findley, was married to Dr. John Mead Hall at the Little Church Around the Corner by the Rev. Dr. Houghton on Aug. 27.

. . .

Deaths

McGHIE—Daniel McGhie, Mus. Doc. Cantab., 1875, father of John McGhie, the well-known operatic conductor, and himself an eminent musician, died at his home in Washington, D. C., Sept. 8, aged 76 years. Mr. McGhie was a native of Glasgow, Scotland, where he carried on the business of grain merchant, with music as a hobby.

FRANKLIN—Mrs. Chester Franklin, widely known professionally as Ruth Darling, was killed in an automobile accident in San Francisco last week. She had appeared in a number of D. W. Griffith's film productions. Her husband is in the army.

"THE WALK-OFFS"

New Version of "Taming of Shrew" with Kentuckian as Petruchio

Comedy in Three Acts, by Frederic and Fanny Hatton. Produced by Oliver Morosco, at the Morosco Theater, Sept. 17.

Mary Carter.....Frances Underwood
Sonia Orloff.....Fania Marinoff
Ah Foo.....Elmer Ballard
Carolyn Rutherford.....Roberta Arnold
Rose.....Mae McGinn
Peter Grandin.....Charles A. Stevenson
Schuyler Rutherford.....William Roselle
Judge Charles Brent.....Percival T. Moore
Mrs. Alicia Elliott.....Janet Travers
Fay Marsh.....Alison Bradshaw
Kathleen Rutherford.....Carroll McComas
Murray Van Allan.....Fred L. Tilden
Robert Shirley Winston.....Edmond Lowe
George Washington White,
E. Shackelford

To reflect the life of New York society, high and low, in and out of season, is a consistent playwriting aim of the Hattons. Year after year they don the armor of satire and pungent wit and attack some sector of the life of the metropolis. Usually their efforts please the play-hungry public of Broadway as they write entertainingly, with a verbal felicity which even though it does not always hit the desired mark sends an audience home satisfied.

The latest comedy of the Chicago playwrights, "The Walk-Offs," while not as original in design as others of their offerings, maintains the Hatton tradition for freshness of viewpoint, for raciness of dialogue and humor of characterization.

TAMES SOCIETY PARASITE

The play might be called a superlatively modernized version of "The Taming of the Shrew" for the leading figure is a Kentucky Petruchio, a man of clean character, who, coming to New York, falls in love with a society parasite and proceeds to tame her in the classic manner of Shakespeare.

His task is not as easy as it would seem as he is dealing with a representative of the "walk-offs," people whom, according to the parable of a negro servant, the Creator fashioned of clay and neglected to provide with a soul. But Middle, or in this case, South Western virtue triumphs over New York vice, as it always does on the stage whether William Hodge, Jack Lait or the Hattons are leading the charge, and the Kentuckian forcefully wins his bride and takes her out of the cynical, vulgar life in which she had been immersed.

Edmund Lowe played with grace and comedy effect the part of the gentleman from Kentucky. Carroll McComes, Fania Marinoff, Fred L. Tilden, Frances Underwood and William Roselle were conspicuous in a good company.

IN THE VAUDEVILLE FIELD

VAUDEVILLE PROVING FACTOR IN BIG LOAN DRIVE

Patriotism Permeates Bills at All Houses—Acts Reduced to Give Speakers Ample Time

Vaudeville is proving a factor in the floating of the Fourth Liberty loan. No more enthusiastic and disinterested support is being given the various district managers than by the two-and-three-a-day houses. Alignment of attractions, position of headliners, box office considerations—everything has been subordinated to the great end in view, the successful flotation of the new series of bonds.

In conformity to the great Cue that actuates all in every field of endeavor for the big three weeks just opened, vaudeville managers have grouped their acts so as to focus interest on the bond speakers and abet every patriotic instinct that will aid the salesmen. Not only that, but acts have been reduced by one, and in some instances two, so as to permit the bond committees ample time to present the new message in behalf of world democracy and still allow patrons to get home before midnight. In the last drive, it was found that in most instances this was impossible, with adherence to the program in its entirety.

A further aid extended the campaigners is in the character of the offerings, and in films. Rivalry for patriotic acts is keen, and one result of this condition is seen in the number of performers on the vaudeville stage in uniforms. These have been given leave by their various regiments to assist in the big drive, being, of course, former performers in vaudeville. Their presence is a wonderful incentive in the sales.

As to films, for months the big cinema producing concerns have been busily engaged in manufacturing photoplays with patriotism as their theme. Aside of these shorter features (some are of such length that they require showing as an exclusive attraction of a night), are the short, snappy output made individually by Filmdom's greatest stars especially with the present loan drive in view.

All these aids are utilized to the full, and when the totals are added at the end of the campaign, it will be interesting to note what proportion of the receipts are directly due to the finely organized patriotic work now being conducted by the vaudeville houses in conjunction with the various district committees.

Los Angeles—Orpheum

The Orpheum offered Wolfe Gilbert and Anatol Friedland in a series of favorite songs, their own creations. Toto, the clown, headlined the bill and evoked screams of laughter with his inimitable antics. He is supported by a large company in an act staged by Kathleen Clifford. It has distinction and merit and will go big in New York, for which it is destined. PEACOCKE.

NEW ACTS OF THE WEEK

"Moonshine"

Here is an offering (incidentally it marks Arthur Hopkins' re-entry in vaudeville producing fields) which depends entirely on its lines for the impression made on the audience. It is devoid of situation and the action is perhaps epitomized in the beat of horse's hoofs, without even the flying legs of the steed come into view. In other words, it is the most difficult kind of stage offering to "put over." Yet Edmund Hayes and Richard Hutchins succeed in imparting the necessary imaginative touch to make the sketch fairly alive with suspense over an entirely unexpected denouement. The interest is held unflaggingly throughout.

The dramatic potencies of the sketch could be strengthened by having it result that the prey that has flown the moonshiner is none other than the last of the Crosbys, the feudist family he has wiped out but for the one, whom he has left unmolested until he should be old enough to don boots and holster.

Too, if the old moonshiner had exclaimed, "Huh, he's laffin' too damned natchrel!" after he had bidden the departing suspect to laugh, in token of having given up his supposed suicidal mania, thereupon, in vague premonition, to hasten to decipher the scrawl left behind by the stranger and discover that he is the long-hunted revenue officer, Dunn (or the last of the Crosbys, according to the recommendation here made), the final pantomimic scene, the most crucial of the play, would not come so near to veering on disaster.

The playlet is dealt with in its plot phases in a review of the Palace performance in another column.

Valeska Suratt

Timeliness in theme, a typically Byzantian touch in setting, terse characterization and Valeska Suratt—these elements and the elementary actress revealed in the sketch make "The Purple Poppy" quite as fantastic and as passion-hued a thing as the title implies.

"The Purple Poppy" is an ideal vaudeville offering, with thrill, and flashing handcuffs, and a strangled baronet, and everything to make it fairly throb with unleashed emotion. Only if Valeska would less strain her vocal chords in laughing that exit laugh of taunt and half delirium of joy at having fooled the law and avenged a life at the same time, the effect might be heightened.

This thumbnail drama is on this week's bill at the Palace.

Riverside Patrons Made Happy by Stella Mayhew

A woman's orchestra and a roping exhibition are features on the Riverside's new bill a bit away from the average run of attractions. The centrifugal force that whirls the entire bill into that compactness which gives patrons a pleasing sense of balance and money's worth is Stella Mayhew, and she is assisted by an artist who alone is of headline caliber. He is Eddie Borden. In fact, Borden appears singly in his own laughter-luring act before he steps gracefully, and garrulously, into the Mayhew sector.

Miss Mayhew sings songs old and new and has tipped her arrows of wit with new points. They hit home and stick. That wonderful spirit of camaraderie which she exudes (and here we are open to criticism, perhaps, in using a German term, but, then, there is absolutely no other word that so aptly expresses the meaning)—this spirit spreads over the footlights and immediately puts the audience on a friendly footing with her. She entertains YOU rather than THE AUDIENCE. And it's some entertaining!

Gus Van and Joe Schenck are there, too—and in two senses. Their ditties and harmonizations and pianoforte selections are blended into an act that is one of its kind. They are to vaudeville what a standard dictionary is to—should we say an illiterate printer? Anyway, they are surely standard in all that the word implies.

Bosworth Play Again Delights Philadelphians

A miniature masterpiece, providing the spectators with forty minutes of real thrills, was the only outstanding feature on a conglomerate bill, with the possible exception of Bob Hall's extemporaneous versification. Hobart Bosworth in his own dramatization of Jack London's "The Sea Wolf" offers about the best bit of acting seen on the vaudeville stage. The piece has been here before, but a second viewing tends to emphasize Mr. Bosworth's remarkable characterization of the intellectual brute, Wolf Larsen.

Bob Hall, the "extemporaneous chap," gives an amusing burlesque in rhyme of the "Sea Wolf," apparently making it up as he goes along. He improvises jingles about the people in the audience.

Monsieur Adolphus, assisted by Ethel Gilmore, danced to some of the Rimsky-Korsakoff music under the title of "Danse Slave" and proved a delight. CONN.

* * *

Buffalo—Shea's

Nan Halperin, in her second song cycle, with music and lyrics by W. B. Friedlander, topped the bill at Shea's. Her material is clever and up-to-the-minute. Bostock's riding school act, entitled "How Circus Riders Are Taught," featuring five stars of the sawdust ring, was another act that went well because of its novelty. Natalie and Martin Ferrari, with their original duo dancing, were a hit. TAYLOR.

VALESKA SURATT HAS GORGEOUS PLAY AT THE PALACE

"Purple Poppy" Is a Grand Guignol Thriller—Ruth Roye Scores in Up-to-Date Songs

Gorgeous without gore, yet with a killing to make it the more thrilling—that's the Grand Guignol special they served up at the Palace as the week's offering in J, most strategical of positions on the program.

Valeska Suratt, in a tiger role of elegance and emotion that fits her to the two "t's" that terminate her patronymic, put over a smashing hit in this dramatic concoction called "Purple Poppy." Ingredients, which in their mixture give an index to the bizarre quality that makes this playlet grip and goad gutturals from excited onlookers, are a Greenwich village studio apartment as locale, a vision in flaming foullard of Winter Garden vintage as the pivotal personage in the plot, Russia and massacres as a motive, and a white beard and a purple shawl and the bulging eyes of a strangling voluptuary as the climacterial picture.

George White and his four assistants are third-week hold-overs and do much to lift the bill out of a somber rut, as another sketch with a murder plot occupies a position in the first half. Which is not berating the sketch, a well constructed and cleverly interpreted playlet of the Kentucky mountains and feuds.

Dunn, revenue officer, is trapped by a Kentucky moonshiner, Richard Hutchins and Edmund Hayes respectively enacting the characters. Dunn's identity is not known to the moonshiner, but he decides to do away with the man for fear of turning some one loose who knows his retreat, although this dejected individual looks like anyone but a bloodhound of the law. The stranger convinces the moonshiner that he welcomes death—has often sought it, only to be frustrated, and the moonshiner's superstition is aroused. He won't kill a man with a charmed life.

Dunn is turned loose, but leaves his name for the moonshiner's use, should he ever hear of a neat method of dispatch which doesn't force one to turn one's hand against oneself. And when, after Dunn has galloped away on the moonshiner's horse, he laboriously deciphers the name, he finds that he has been duped—and by Dunn, the man he wanted to kill.

The Avon Comedy Four make a triumphal re-entry into vaudeville after their short-lived legitimate experiment, as part of the cast of "Why Worry?" Herbert Williams and Hilda Wolfus are harking back to "Hark! Hark! Hark!" which garners as many laughs as ever, and Ruth Roye, she of the piquant features and the canopy notes, interprets songs with a delicious sense of comedy values. "I Hate to Get Up" and "Why Do They Call Them Babies" proved especially effective.

IN THE SONG SHOP

Fischer and McCarthy, Starting Business with $2,000 and Two Flivvers, Win Supremacy in Music Field

BY E. M. WICKES

ABOUT A YEAR and a half ago, Fred Fischer and Joe McCarthy decided to enter the publishing game and started the ball rolling with two of the poorest songs they had ever written. After the wiseacres had given the boys and the songs the "once over," they concluded that Fred and Joe would not last six months.

For a time it looked as if the boys might hit the toboggan, but they kept at it, writing and working night and day, until they finally landed a real hit. From a hole in the wall on West Forty-fifth street, Fischer and McCarthy have developed until they now own the best equipped music publishing offices in the country, with service and courtesy to match polished furniture.

McCarthy and Fischer have a five story building, on West Forty-sixth street, which is given over entirely to their own business, and offices in Chicago, Boston and San Francisco, each in charge of a staff of six men. While every one knows that they have big hits in "Wee, Wee, Marie" and "I'm Always Chasing Rainbows," few are aware of the fact that they can boast of what might be considered the best staff of writers in the country, which includes Al Bryan, Harry Carroll, Jimmy Monaco, Harry Tierney, Leo Edwards and Billy Baskerette. And when you know that they went into business with a capital of $2,000, you have to give them a great deal of credit for what they have accomplished.

TENNY ON LOEW TIME

Harry Tenny, professional manager for Jos. W. Stern & Co., is now playing Loew time in New York City. He is featuring "Belinda" and "I'm Glad I Can Make You Cry." At the end of his act, he offers a complete set of Stern numbers to any person in the audience who will stand up and sing the chorus of his closing song.

"SMILES" IN YAPHANK SHOW

A new show now in rehearsal at Camp Upton will feature "Smiles." The way the boys in khaki sang the number last week, while rehearsing, indicated that it was a big favorite.

JEFF BRENAN MOVES

Jeff has quit Stasny to join the staff of Fischer and McCarthy. He will have an office all to himself, where he will turn out special material for the firm.

ECHO CATALOG IN DEMAND

James W. Casey, head of the Echo Music Co., is unable to get copies of "Hearts of the World" fast enough from the printer to fill the orders. Within the past ten days he has had window displays in the Woolworth stores on Fifth avenue, New York, and Fourteenth street and Broadway, Brooklyn. The first letter he opened last Monday morning contained eleven orders from Woolworth. At the present time "Hearts of the World" is being featured wherever the photoplay carrying the same title is shown.

FIELDS COLLECTS RECORDS

Arthur Fields would not be happy unless he was doing some sort of patriotic work. So he has just started a campaign to gather all the old and new phonograph records he can for the boys "Over There." If you have any you wish to contribute, kindly send him a note to that effect and he will take care of the rest. Mail addressed to him in care of Leo Feist will reach him.

SHE'S AIDING RED CROSS

Lillian Teece, whose picture has been appearing in many of the big newspapers throughout the country, has asked the manager of Proctor's Theater on West Twenty-third street, where she has been trying out her new act, to give her salary to the American Red Cross. During her short stay at Proctor's, she was the hit of the bill.

THORMA & SON OUT FOR HIT

Unlike most out-of-town publishers, Thorma & Son, of Fairchild, Iowa, do not believe that hits grow on trees, nor that all you have to do to land a hit is to issue a number and then spend $4.27 on an advertisement in one of the trade papers. In addition to having opened a branch office at 146 West Forty-fifth street, they are about to launch a newspaper publicity campaign on "Here's to Our Boys!" And the best thing about the idea is that they have the money and are willing to gamble with it.

STARS USE G.-F. SONGS

If Maxwell Silver, manager for Gilbert & Friedland, continues to land big-time acts as he has been doing, he will save the salaries of "actgetters," which is something he is not trying to do. Dorothy Toye and Bert Earle, both on big time, are the latest he has landed for "While You're Away."

FRED RATH WOUNDED

Frederick Rath, author of "When the Moon Is Shining Somewhere in France" and other songs, has gone "over the top" in France and received his first wound. Fred is a member of the 306th Infantry. He recently organized a stock company, comprised of brother fighters of his regiment. Fred and his comrades put on a musical comedy called, "Let's Go," which is a big hit with the boys in the trenches.

VANDERSLOOT'S NEW ONES

Down in Williamsport, Pa., Fred Vandersloot is on the job night and day issuing the kind of songs that sell. Among his latest offerings that have hit the taste of the profession and public are "There's a Red Bordered Flag in the Window," "In the Shadow of the Desert Palm" and "A Tale of the Fireside." "Nona" is still going as fast as ever. Fred is also getting out a new size, which is about half as large as the war edition put out by Leo. Feist. It makes an excellent sample copy for the trade.

HOLLAND SONGS SPREAD

"On the Old Gray Mare I'll Follow the Flag" and "We'll All Know They Did Their Share," by Frank Holland, are producing good results for the Frank Holland Music Co., of Indianapolis.

SONGS THAT SCORED IN VAUDEVILLE THIS WEEK

I'm Simply Crazy About My Daddy in His Uniform	Blossom Seeley
Oh, Frenchy!	Corporal Shea
While You're Away	Dorothy Toye and Bert Earle
I Hate to Get Up in the Morning / Why Do They Call Them Babies?	Ruth Roye

Blanche Ring Keith Hit in New Songs in Washington

Blanche Ring presented much new material, in which she was unusually entertaining, at Keith's and won many spontaneous recalls. Her song contributions that went big with the audience were "My American Ace," "Kicking the Kaiser Around" and "The Dooleys Are Doing Their Bit."

Felix Rush and Company delighted in their laughable bucolic farce, "Crosby's Corners," as also did Clarence Oliver and George Olp in Hugh Herbert's interesting comedy, "Discontent."

Joe Jackson, the original hobo bicyclist, caused continuous laughter with his standard act and Herbert Clifton was successful in various types of feminine character.

"The Human Fountain" and other illusions, presented by an Asahi troupe, scored strongly. The Witton Girls, pleasing in song, and Olga and Mishka in rapid tempo dances rounded out a program that pleased capacity audiences. WARDE.

* * *

ITEMS OF INTEREST

Carey Morgan, the composer, whose latest hits are "I'm Simply Crazy About My Daddy in His Uniform" and "I'm Glad I Can Make You Cry," has been appointed to the staff of the chief quartermaster of the United States Navy. Carey donned his uniform the day this item was typed, and entered on his new duties immediately. There's a war going on!

Edwin Franko Goldman, at one time head of the band department of the Carl Fisher Music Company, has been elected conductor of the Police Band. He has been connected with various bands and with the orchestra of the Metropolitan Opera House as cornetist. Nahan Franko, violinist and orchestral leader, is an uncle of Goldman.

Leon Errol, busiest fashioner of entertainment of the season, is skipping back and forth between legitimate and vaudeville fields, leaving in his wake in each instance a full-fledged and thoroughly functioning organization. Just now Errol is staging not one, but a series of vaudeville feature acts for C. B. Maddock, having just returned from Cleveland, where he saw the Nora Bayes's show, "Look Who's Here," which he staged, begin its career.

Again will a Liberty Loan be aided by B. F. Keith's Boys Band, which did such effective work in the last drive. The loan committee is mapping a route for the band. The organization numbers 250, and is comprised wholly of graduates of the B. F. Keith Band School, which is conducted for the benefit of musical youths, furnishing gratuitous tuition.

MODEL ACTS MAKE BILL AT AMERICAN BIG FAVORITE

Cycle Comedy, Burlesque on "Oliver Twist" and Pert Patter Offering Please Patrons Most

A program of wide variety and considerable merit was received with marked approval by the patrons of the American Music Hall. Each act, except one, was a pleasing example of its kind, cleverly presented.

The numbers that evidently were best liked were the Lorimer Hudson troupe, cyclists, in a repertory of difficult stunts, aided by an exceptionally clever clown; Chisholm and Green in a comedy skit called "A Shop Girl's Romance," in which they burlesque "Oliver Twist," and Canfield and Cohen, whose material and method of delivery in a conversational act was above the ordinary.

Others on the bill included a musical roping act, called "Rocky Pass," only one member of which, an expert lariat thrower, seemed to "get across"; Dorothy Roye, a singing comedienne with some good songs; Tom Mahoney in an Irish monologue; Harry Tenny and company, songs and pianologue, and Peppino and Perry, accordeonists.

Songs used by Miss Roye that scored big were "My Belgian Love" and "You'll Find Old Dixieland in France." Tenny sang "I'm Glad I Can Make You Cry."

* * *

Jeanne d'Arc Play Stirs Keith Patrons in Boston

A dream drama, with Jeanne d'Arc as the central figure, was a patriotic feature of the bill presented at Keith's Theater. A French soldier, standing before her statue, hoped to hear her speak on Christmas eve, in accordance with the legend. He fell asleep and had a wonderful vision.

The lesser characters were well handled, and Violet Besson makes the historic maid's part significant of the Frenchman's enduring love of country. Fittingly, there is an American soldier to complete a striking stage picture.

Joseph E. Howard, the composer, with Ethelyn Clark and company presented a "song bird revue" of his own conception, combining settings and singing, both of which were superior. Miss Clark appeared in a number of artistic costumes and came close to record as regards rapidity of changes.

Miss Juliet provided one of the best bits of the bill. Her shop girl imitation pleased most. WHITCOMB.

* * *

Pittsburg—Davis

Clifton Crawford, quick, clean and brilliant, did clever work at the Davis with his recitations and his monologues, which were all new. George MacFarlane sang and quickly came into favor. His quips were as popular as his splendid baritone voice. He sang George M. Cohan's "When You Come Back" and, as an encore, offered "Dewey." This made a hit.

William Seabury and Jeanette Hackett did marvelous dancing, introducing many new and thrilling evolutions. The Egyptian Temple Dance and the Argentine Jazz were splendidly done. The Thomas Trio in "Fun Across the Bars" proved to be talented entertainers. LATUS.

STOCK IN MANY CITIES

ELEANOR GATES' PLAY

Northampton Players Open Season With "The Darling of the World"

The Northampton Players' season at the Municipal Theater, Northampton, opens Sept. 23 with a new play, "The Darling of the World," by Eleanor Gates. It is a romantic, satiric comedy and a brilliant first production is expected. A capable company has been engaged for the season and the plays to be offered form an exceptional group in quality, variety and general appeal. Several of the plays will be given for the first time in stock. Melville Burke continues as managing director.

The company, headed by Ernita Lascvelles and Claude Kimball, includes Marie Goff, Frank Dawson, Eugene Powers, Agnes Scott, Jack Amory, William Evarts, Jack Leslie, Ethel Doggett, Evelyn Chard and Frank McDonald.

MARY BREWSTER.

. . .

Malden Company Opens

Malden—"The Brat" was the initial offering when the Malden Stock company opened the season on Sept. 16.

Among the players in this season's company are Aubrey Bosworth, leading man; Adeline Bushnell, leading woman; Frank Thomas, character and second man; Bessie Farrell, second woman; J. Randall O'Neil, juveniles; Zyllah Shannon, ingenues; Stanley James, character comedian; Josephine Fox, characters, and J. J. Owens. Arthur Ritchie will direct the stage.

Grace Wynden-Vail, formerly publicity manager of Southern Paramount and Artcraft Pictures Company at Atlanta, Dallas, and New Orleans, is located at Malden, Mass., this season, where she is assistant to Manager William Bradstreet at the Auditorium Theater. Mrs. Vail is also in charge of the publicity for the Auditorium Theater and the Mystic Picture Theater, controlled by the same company.

. . .

Wilkes Players Resume

Seattle—After a two months' vacation spent in many parts of the country the Wilkes Players opened their season 1918-19 with Edward Sheldon's "Romance." Grace Huff and Ivan Miller were seen in the leading roles. It was as Rita Cavallini that Grace Huff first won the Wilkes audiences when she joined the company last September and her performance this season was even more enthusiastically received. Director Addison Pitt again demonstrated his ability in stagecraft and arranged a setting that was artistic and complete.

Practically the entire cast of last season will be at the Wilkes this season. Cornelia Glass, a Seattle favorite, has joined the company. Last season she played with the Wilkes Players at Salt Lake City. The offering for week Sept. 8 was "Good Gracious Annabelle." MENDELL.

Grand's Third Production

Cleveland—"Sinners," a problem play by Owen Davis, was the third production offered by the Grand Stock Company, and by virtue of its difference from "The Brat" and "Johnny Get Your Gun," the first two attractions offered, proved indisputably the versatility and the capability of the actors and actresses who are fast becoming local favorites. Alice Bentley and Seler Jackson, the leading members, displayed unusual dramatic and emotional talent in their presentations of the various types of sinners.

It is reported that Vaughan Glser has leased the Duchess Theater for the season and will open his local stock engagement there on Oct. 6.

ELSIE LOEB.

. . .

"Broadway and Buttermilk" by the Polis

Hartford—The Poli Players presented "Broadway and Buttermilk" week of Sept. 16 before large audiences at the Palace. The offering scored a decided success. Frances Williams did well in the original Blanche Ring role. Other members of the company were happily cast and the staging was up to average. Business remarkably large, with weekly averages from $4,200 to $4,500; little variation in attendance; house has established patronage and seats 2,800; usually sold out Wednesday, Thursday, Friday and Saturday. Mr. Ascough, the manager, is acting state chairman for the Four Minute Men, was director of government war films last season. S. W. SMITH.

. . .

Albee Players Close

Providence—For the last week of their season the Albee Players at Keith's offered "Mary's Ankle" 9-14. The season has been very successful. Raymond L. Bond, Burton Churchill, Helen Reimer, May Buckley, Isadore Martin, Charles Schofield and Eugene Revere gave fine performances—well staged—large attendance.

Charles Crymble, late of the Emerson Players, is at present stationed at Newport, R. I., in the U. S. Naval Gunner's School W. F. GEE.

. . .

Megrue Comedy Presented

Chicago—This week the Great Northern Players will be seen in "It Pays to Advertise," Roi Cooper Megrue's success. Anne Hamilton plays the leading feminine role. The vaudeville program consisted of the Victoria Four, comedy singers and entertainers; the Great Mankichi and company; Black and O'Donnell, violinists, and the Robt. Noorflut Duo, musical artists. ATKINS.

Montreal Has French Stock

Montreal—The Becman stock at the Orpheum 9-14 gave a fine performance of "Jeuness," by Andre Picard. It is a charming study of life which was done here in English some years ago by H. S. Irving under the title of "Mauricette." Gustave Scheler appeared as Dautrain and gave his usual finished work, and Mlle. Demons scored a hit in the part of Mauricette.

At the National the Cazeneuve stock presented "Jeanne d'Arc" to good business and gave an excellent performance. Mlle. Vhery did fine work in the title role and was ably seconded by Paul Cazeneuve as Tyndal and by Messrs. Filion, Hamel and Mallet. TREMAYNE.

. . .

O'Hara Players Score

New Bedford — The Warren O'Hara Players attained a noteworthy triumph and still more firmly established themselves in the esteem of those who witnessed their sterling performance in a splendid rendition of "Common Clay" at the New Bedford Theater throughout the week of Sept. 9. In this dramatic episode they had their most effective vehicle of this season thus far.

Enid May Jackson, who appeared in the principal feminine role, sustained and strengthened her popularity. Alfred Swenson's interpretation of the masculine lead was undoubtedly the most laudable bit of acting seen in local stock. William Blake's portrayal of the second male part merited commendation.

MACPHAIL.

. . .

Pittsburgh Lyceum Reopens

Pittsburgh—The Lyceum Theater reopened Monday night after considerable improvement and alteration with "Lilac Time," with Fay Courtenay as Jeannie. Miss Courtenay has come back to Pittsburgh much broadened and strengthened as an actress and was tendered an ovation when she appeared. William Powell's Captain Standing and Don Burroughs' Lieutenant Blythe were well delineated.

. . .

O'Hara Trying for Broadway

During the coming month Warren O'Hara will try out three new plays in his stock companies in Brockton and New Bedford with a view to discovering their Broadway possibilities. In the first Helen Lowell will play the leading part, and she will utilize the drama as a starring vehicle in New York if favorably received. In the others, Byron Beasley and Enid May Jackson will enact the title roles.

Dates Ahead and Broadway Time Table on Page 492

"A PERFECT DAY" GOOD

Frank Mandel's Comedy Shown by Morosco Stock Company

Los Angeles—The Morosco Stock Company has at last launched Frank Mandel's comedy, "A Perfect Day," on what promises to be the path of success, that is if the play is pruned and whipped into the idea that was originally intended by the author. Frank Mandel gave permission to have his original script handled "ad lib" by the cast, and what happened to it in the way of "cuss words and swearings" was aplenty. Even the Los Angeles audiences looked up and took notice. However, the author's blue pencil will easily remedy the faults, and it should prove another money maker for Oliver Morosco, because it is a corking good play.

Molly McIntyre has a role that is somewhat negligible, but that can be built up. Marion Vantine, as a beautiful vamp, has the best of it in way of feminine parts, and Robert Ellis has easily the best role in the production. Fred Butler directed and staged the production.

PEACOCKE.

. . .

"Chin Chin" in Hartford

Hartford—The Poli Players presented "Potash and Perlmutter" the week of Sept. 9 before large audiences at the Palace. The production was unusually good. A. H. Van Buren and Florence Rittenhouse did well. First honors went to J. Hammond Dailey as Potash.

Parsons' re-opened with "Chin Chin" on Sept. 9. S. W. SMITH.

. . .

Wilkes-Barre Season Starts

Wilkes-Barre — The season of winter stock was inaugurated at the Majestic Theater on Sept. 16, when "Help Wanted" was presented. The company includes Arthur Vinton, leading man; Edmund Pardo, juveniles; James Swift, comedian; Orrin T. Burke, characters; Mildred Florence, leading woman; Emily Lascelles, second woman; Dorothy Chesmond, ingenue, and Virginia Zollman, characters.

. . .

Big Week in Somerville

Somerville—Before two audiences that filled the theater almost to overflowing the Somerville Theater Players presented Max Marcin's "Cheating Cheaters" week of Sept. 9. Leona Powers as Nan Carey looked pretty and wore some charming frocks. E. A. Turner as Tom Palmer this week demonstrated ably that he is as much at home in the drama as in comedy. Mr. Turner was convincing at all times. For the coming week "The Man They Left Behind" is announced.

. . .

Castle Square Reopens

The Castle Square Theater, Boston, one of the best known stock houses in America, will reopen Oct. 12. C. H. Allen, the proprietor, is now in New York engaging principals through Chamberlain Brown.

GOVERNMENT TAKES SPACE IN GARDEN PICTURE EXPOSITION

Fuel Administration and Other Departments to Be Liberally Represented

The United States Fuel Administration has taken space No. 85 for the National Motion Picture Exposition to be held in Madison Square Garden October 5 to 13 inclusive. This is one of the largest spaces and the Fuel Administration is planning one of the biggest exhibits.

Besides making it impressive as to size they also expect to make it one of the most interesting and instructive of the exhibits.

P. B. Noyes, head of the conservation division of the Fuel Administration, said:

"This exposition has the hearty approval and endorsement of the Fuel Administration. We believe in it and are only too glad to be afforded the opportunity to stage an exhibit.

"Coming early in October there will be no necessity for heat of any kind, and nearly all of those taking exhibits are located in or around New York, so there will be no heavy demands on the railroads for transportation."

Joseph Johnson, publicity director for the Red Cross, is another who is enthusiastic about this exposition. When it was called to his attention by Frederick H. Elliott, executive secretary of the National Association of the Motion Picture Industry and general manager of the Exposition Company, he expressed himself as being heartily in favor of it and agreed right on the spot to take space.

While in Washington Mr. Elliott visited the offices of the Food Administration and received assurances from high officials that they would be represented.

It is probable that the exposition will contain the largest exhibit of war relics taken from the battlefields of France that have ever been gathered together, in all about twenty-seven carloads.

It is expected that during the course of the next week other important administrative departments of the Government will complete their final arrangements.

STARS' SALARIES ABSORB PROFITS

Brady and Irwin in Protesting to Senators Against Tax Increase Disclose Facts

That the salaries of screen stars absorb the greatest part of the profits of the moving picture business was declared to be the fact by William A. Brady and Walter W. Irwin, representing the picture industry, before the Senate Finance Committee on Tuesday, even though the rentals of films bring to the producers something like $70,000,000 a year. Salaries run from $3,500 a year up.

The witnesses appeared to protest against the proposed increase from 10 to 20 per cent in the tax on admissions and an additional tax of 10 per cent on rentals in the new war revenue bill. Mr. Brady said the taxes would amount to $2,000,000 a year more than the companies were making and would force many theaters out of business.

One of the most important meetings this year in the many conferences brought about by the war was held Tuesday in the rooms of the National Association of the Motion Picture Industry. W. A. Brady, president of the association, called the meeting to order shortly after 3 o'clock.

The Producers' and Distributors' Branch was called together to discuss the War Revenues bill which will shortly be presented before the Senate Finance Committee.

A public announcement was made requesting every chief executive of every film corporation to go to Washington on Monday, where a conference will be held before the bill is presented to the Senate Finance Committee. It is necessary that a large delegation attend the preliminary caucus at the Shoreham on Monday.

Goodwin to Make Comedies on Mother's Ranch

Nat Goodwin when in Los Angeles with his successful stage play, "Why Marry?" made arrangements with the organization being formed and financed to exploit the bridegroom expert in comedies when his present tour is completed. A practical studio is to be erected on Goodwin's mother's ranch at San Jacinto, and the first production is to be started in May. It is his intention to make two-reel comedies from many of the famous farces in which he has starred on the speaking stage. He hopes to make his first year's output of six two-reel comedies and two five-reel feature comedies.

. . .

Earle Williams to Wed

Earle Williams, who has reached screen fame via the Vitagraph route, is to marry Miss Florine Walz of Brooklyn at her home here. Mr. Williams in on the way East to play second role in the ceremony.

Mrs. Pickford Confers Over Offers to Mary

Mrs. Charlotte Pickford, mother of Mary, has left Los Angeles for New York, and while here will have conferences with the heads of First National, Artcraft, Metro and Select film companies on the offers they have made for Mary's services. Mrs. Pickford will return to the Coast in about ten days, when she will have further conferences before she and her daughter decide whether to build a studio and produce independently.

. . .

Walthall's Final Film

Henry B. Walthall's final production on the screen with the National Film Corporation will be in a story that is being specially written for him. Bertram Bracken is to direct it. Mr. Walthall will then come to New York to begin rehearsals in the stage play in which he is to be starred late in the season, as exclusively told in THE MIRROR last week.

40%

of the Express Service now used by the picture industry can be done away with by more efficient distribution.

Think

what this means in added power to prosecute the war.

DECISION AFFECTS FILM BUSINESS

Federal Trade Commission Gives Orders to Stanley Company

In a decision establishing a precedent, and expected to have far-reaching effect upon the motion picture business, the Federal Trade Commission in Washington has ordered the Stanley Booking Corporation to desist from practices designed to force film producers and theaters to deal with each other through it. Specifically the corporation is ordered to discontinue:

Procuring the cancellation of contracts for exhibition of moving picture films made between its competitors and the producers.

Procuring films which have been announced for exhibition by its competitors and exhibiting them in the same neighborhood in advance of the date advertised by such competitors, to hinder, harass and embarrass competitors.

Making contracts for films on the condition or understanding that the lessee or purchaser shall not use films produced by a competitor.

Making threats and employing methods of intimidation to compel theaters to pay commissions on films booked directly from the producer or film exchanges.

Making threats against independent exhibitors that unless they book through the agency their supply of films will be cut off, and threatening producers and film exchanges with withdrawal of patronage to induce them to cease supplying certain competitors with films.

. . .

Third War Picture is "Under Four Flags"

The third U. S. Official War Picture to be issued by the Division of Films, Committee on Public Information, George Creel, chairman, will be entitled "Under Four Flags," and will be given its first public showing early in November. Owing to the comprehensive character of the present offensive, and the intense interest it has aroused, the new picture will not be exclusively American, but will include the activities of the Allies as well as of the United States.

. . .

Stage Women's War Relief to Give Screen Club Ball

The annual ball of the Screen Club, which has for some years been an event of as much importance to picture actors and actresses as well as the members of society who affect the companionship of professional people as the Charity Ball was in years agone to the Four Hundred, will be held early in November at the Hotel Astor under the auspices of the Stage Women's War Relief with the co-operation of the big lights of the motion picture industry

LIBERTY LOAN FILMS PRIVATELY SHOWN

Governors, Mayors and Army Officers See Propaganda of Picture Actors

Liberty Loan films, to be exhibited throughout the country in the coming Fourth Loan Campaign, had an official first showing on Tuesday morning at the Rivoli Theater. Officials invited included the Governors of New York, New Jersey and Connecticut, the Mayors of the cities in the district, army officers stationed in this vicinity, representatives of the Allied governments or visiting missions in New York, and the heads of the various moving picture corporations.

There are thirty-six pictures, each of which features an appeal to buy bonds. Virtually every star in the film world has contributed a film.

The pictures were made under the auspices of the Treasury Department and the Liberty Loan Committee of the National Association of the Motion Picture Industry. The members of the committee are Adolph Zukor, chairman; Walter W. Irwin, Marcus Loew, J. E. Brulatour, George K. Spoor, Al Lichtman and John C. Flinn.

The film concerns that co-operated are Metro, Famous Players-Lasky, Vitagraph, Select, Fox, Universal, Haworth, Sherman, First National Exhibitors' Circuit, Goldwyn, Kalem, V. B. K. and Pathe.

The plan of distribution provides for the showing of one of the pictures in every picture theatre in the United States on each day of the Fourth Liberty Loan Campaign, the purpose being to give patrons throughout the country the opportunity of seeing each one of the pictures.

The films are to be sent to theaters free of charge, and arrangements are being made to have them advertised as "added attractions."

. . .

LIGHTLESS NIGHTS FOR NEW YORK

Film Industry Adopts Program of Fuel Economy

New York is again to be under the rule of lightless nights this fall and winter.

After conferences of representatives in Washington with the Fuel Administration Committee Broadway and every main street in the land will feel the effects of the fuel and light economies which the motion picture industry has voluntarily adopted as its program.

The Fuel Conservation Committee of the National Association of Motion Picture Industries, of which Marcus Loew is chairman, has reached full agreement with the fuel chiefs. A program of close co-operation between the Government and the industry for the period of the war was adopted.

It lays out a program for the conservation of power, heat and light in theaters and studios. It will provide the maximum light allowed for lobby displays and for exterior and interior lighting, give directions as to when lights are to be turned on and off, and suggest the proper temperature at which the auditoriums should be kept.

Electric advertising signs will go or be greatly abbreviated and there will be just enough light to distinguish the theater from the next building.

PICTURE NEWS COMPLETED
In A Few Minutes Reading

"Cabbage Patch" Grows a Double Head; Famous Players-Lasky and World Film in Controversy—It now looks as if the sale and resale of screen rights to "Mrs. Wiggs of the Cabbage Patch" would stir up some litigation between the World Film Company and the Famous Players-Lasky forces. The former has already produced the picture and has it ready for distribution, having bought the rights from the California Film Company, which some years ago filmed the Alice Hegan Rice story, with Beatriz Michelena as Lovey Mary. Now comes the Famous Players with the announcement of purchase of the rights from Sanger & Jordan, play brokers, with the intention to star Marguerite Clark in the play.

It is said at the Lasky offices that while it was understood a picture had been made by the California company the belief obtained that the rights had reverted to the authors and that they could redispose of them. The motion picture rights department of Sanger & Jordan say the rights were obtained from the authors under a lease on a percentage basis, and the money was never fully paid by the California company.

* * *

"Salome" to be Shown at Forty-fourth Street Theater—The William Fox film production of "Salome" is to have an engagement at the Forty-fourth Street Theater, beginning Oct. 8, succeeding "Hearts of the World," which has been running at the playhouse since last spring. Two performances daily will be given. Theda Bara acts the role of Salome.

* * *

Brunton Studios in Remarkable State of Activity—The Brunton Studios are preparing to welcome two new stars to the Melrose avenue plant, Los Angeles. W. W. Hodkinson is to make a number of productions there with Lillian Walker as his star, and Kitty Gordon is to be featured by the United Picture Theaters Company, which has also rented studio space from Robert Brunton. This will mean that ten companies will be working full blast at the Brunton Studios.

* * *

Double Problem Faces Nebraska Exhibitors — Nebraska exhibitors are facing the lightless night and the daylight saving problems at the same time, since the lightless nights were renewed last week. People will not go to shows while it is still daylight, say exhibitors, and as the men are at war the women are afraid to venture out on lightless nights. Omaha has seen a small battle over the question of motion picture houses turning off lights while "legitimate" theaters left theirs on. The exhibitors won.

* * *

Theda Bara Reported Ill in Los Angeles—Theda Bara, who was arranging for a trip to the East and home, is ill and may not be able to leave on Sunday as contemplated.

Ten Leading Picture Houses in Montreal Increase Prices—Ten of the leading motion picture theatres in Montreal have decided to raise prices of admission, four more having been brought into the agreement previously reached by the pioneer half dozen.

The advance in price is one of only five cents, and this includes the two-cent war tax which patrons have hitherto paid in addition to entrance money, and which is divided between the provincial and civic authorities. The raise in rates is, therefore, only one of three cents to the "movie" fan.

Most of the seats in the leading theatres, practically all of which are first-run houses, were sold at from 10 to 20 cents, or at the prices ruling in most of the smaller theaters which showed old and inexpensive films and had much lower overhead costs.

* * *

Flat Rate Prevails in Omaha—Omaha, Neb., exhibitors pay a flat rate for the first run of any picture. The cost is not according to the number of days, but according to the picture. Manager August Herman, of the Strand Theater, says the two-day pictures he uses occasionally cost just as much as the five-day pictures. The plan has existed some time.

* * *

Washington Picture Houses Have Their Dark Nights Too—In cooperation with the Fuel Administration, with Harry Crandall representing the motion picture interests, the Washington picture houses are observing four dark nights, from Monday to Thursday inclusive. Ninth street, the hub of picturedom, has a solemn apperance on these eveniings. Exhibitors say that the lack of lights has in no way lessened patronage. Brilliant frontage formed a sort of competition at one time among exhibitors, but war measures have made the standard of the house speak for itself.

* * *

Lincoln Still Will Appear in Perret Productions—Contrary to a report generally circulated that E. K. Lincoln would not be featured with Dolores Cassinelli in the second of a series of patriotic Perret productions, Adolphe Osso, business representative for Leonce Perret, says that Mr. Lincoln now is at work with Miss Cassinelli on the second of the series of patriotic films, "Stars of Glory," and further says that Mr. Lincoln is at a loss to understand how the report originated.

* * *

New Picture House Seating 1,800 Opened in Tacoma—The finest moving picture theater in Tacoma, Wash., was opened on Sept. 7 with D. W. Griffith's "Hearts of the World." The seating capacity is 1,800. The opening was a social event and was marked by the presence of Brig.-Gen. Vanderbilt and his staff from Camp Lewis and the Governor of the State.

Plethora of Licenses a Good Exhibit in Nebraska—An exhibitor in Nebraska who is strictly law abiding gets tax and license certificates enough each year to paper his office. Manager August Herman, of the Strand Theater, Omaha, has a representative collection, all framed. It includes an internal revenue license costing $100; a City of Omaha license, $150; a State of Nebraska license, $5; two operators' licenses, $4. If he only had certificates for the 15-cents-per-reel tax on films, the tax the theater man must pay on express, and the 10 per cent door tax asked by the Government, he would have a collection that would make anyone proud.

"Glad to do it," he says. "Only I wish some of these grocerymen and dry goods merchants knew what the motion picture theaters are paying the Government."

* * *

New Export Ruling Applies to Customs Censoring Only—Of much interest to film exporters is the declaration of John Turk of the Foreign Picture Service of the Committee on Public Information that the committee's letter of approval must first be secured when applying for licenses from the War Trade Board for shipments to all countries except Canada and Newfoundland. The committee will demand censoring in the case of pictures that are new and that have not been passed on by the Government, but those which have been censored will be passed.

* * *

Buffalo Operators Asking for Increased Pay—The local Motion Picture Operators' Union of Buffalo, following the lead of the Musicians' Union, has asked for an increase in salary for its members. The present agreement with the exhibitors does not expire for two years, but the operators, finding it difficult to meet the ever rising cost of living with their present wages, have in a quiet way asked the managers to consider their plight, with the result that a conference has been arranged between the exhibitors and operators, when the new scale will be thrashed out. According to a leading exhibitor it is probable the advance will be granted, inasmuch as the operators are perfectly willing to stand by their agreement if the managers insist upon it.

* * *

Big Temperance Film Has Review on the Coast—"The Curse of the Hour," the independent super-feature de luxe, with prohibition as the topic, was given a review at Trinity Auditorium in Los Angeles last week before a large audience. It has a strong, vivid story, and Ernest Coxen in the leading role has done some of the best work of his film career. Ernest Shipman is controlling the sales of the timely production, which should make a strong appeal in approaching elections where the liquor question is to be an issue.

"Star Spangled Banner Day" Celebrated in Picture Houses—Last Saturday was "Star Spangled Banner" Day throughout the motion picture theaters in New York. More than 1,000 slides were sent out by the Mayor's Committee to all the motion picture theaters in New York City. Slides with the words of our national hymn were run on the screen. The National Association of the Motion Picture Industry helped this crusade and exhibitors were enthusiastic in their co-operation.

* * *

New Chaplin Picture Ready—"Shoulder Arms," the newest Charlie Chaplin production, is finished and will be ready for release in a few days. It is said to handle lightly the art of military drill.

* * *

Brenon's British National Film Nearing Completion—The National British Film, on which Herbert Brenon has been engaged since last March under the instructions of the Prime Minister, is getting along in such fashion as to assure its completion in December. Mr. Brenon, when the film was destroyed in a fire some months ago, suffered a severe loss, but that has now been made up. Marie Lohr, an actress formerly with Sir Beerbohm Tree, has the leading role. The story was written by Hall Caine.

* * *

"Finger of Justice" Pointing High in Cleveland—"The Finger of Justice" is proving one of the most successful photoplays ever shown in Cleveland. Following a week's engagement at the Standard Theater, where it played three capacity houses every day, it moved uptown to the Duchess. The demand for seats was so great that the engagement has been extended for a second week. The picture has received the official endorsement of the leading ministers, who have advised every girl in the city to see it.

* * *

Night Work at Famous Players-Lasky Fort Lee Studios—Government restrictions on the use of coal have been responsible for inconvenience to members of the Famous Players-Lasky producing companies engaged in the making of pictures at the Fort Lee studio during the past few days. Owing to the inability to obtain artificial light during the daytime Billie Burke and her company were obliged to report late in the afternoon and work far into the night.

* * *

War Department's Moral Film Shown in Washington—An official viewing of the War Department's first moral film, "Fit to Fight," was given at Loew's Columbia in Washington before the members of the Police Department and Medical Corps. Major Pullman, chief of police, addressed them as to the purpose of the film. It depicts the work of the War Department in the prevention of diseases.

FROM PRODUCER AND DISTRIBUTOR

CARL H. PIERCE
Special Representative of Paramount and Artcraft Pictures

RAINBOW COMEDIES

High Class Single Reel Subject Released Monthly by General

A new comedy brand is being launched through General Film Company as distributor by the United States Motion Picture Corporation of Wilkes-Barre, Pa. Releases under this brand, which will be known as Rainbow Comedies, begin at once. The first is "Nearly a Slacker," with Lillian Vera and Eddie Boulden featured, and is now in General exchanges.

They will be one-reel, high class, humorous subjects. The series consists entirely of what is termed "polite" stories, in which the leading parts are taken by sprightly young people in straight comedy action.

The direction is in the hands of Joseph Richmond, well known as a producer of comedies and features.

* * *

"Sporting Life" Scores Hit

Maurice Tourneur's production of the Drury Lane melodrama, "Sporting Life," was presented at S. L. Rothapfel's Rivoli Theater last week, scoring one of the biggest successes of the screen year. The Rivoli Theater presentation marked the world premiere of "Sporting Life." The newspaper comments of the New York critics were unanimous that Tourneur has launched himself as a producer with an unquestioned hit.

Manager Rothapfel gave "Sporting Life" a novel prelude, in which a jockey dance was interpreted by two dancers from the Luigi Albertieri School.

The releasing of the picture throughout the country is being rapidly arranged by Hiller and Wilk, Inc., who handle the distribution of all Maurice Tourneur's productions.

UNITED-GENERAL COMBINATION

New Arrangement Makes for Greater Economy in Film Distribution

United Picture Theaters of America, Inc., and General Film Company have completed an agreement which is an advanced step in co-operation in the distribution of motion pictures, an arrangement which is expected to have a stabilizing and beneficial influence on the trade in general. Both concerns have been making a feature of centralization in the distribution of film, and the new combination will have the effect of establishing the principle more firmly.

United Picture Theaters of America, the national exhibitors' organization, the consumer, was organized for elimination of waste in distribution; General Film had the well-equipped organization necessary to the United plan; and the plans converged so well that the working agreement is the natural result.

By the General-United arrangement the existing exchanges of the latter will act as the medium through which United exhibitor-members will receive the latter's products. This is to go into effect at once.

In the arrangement just concluded General Film Company undertakes to distribute for United the pictures controlled by the latter and to provide every detail of the exchange service for which the former is so well equalified.

"SQUAW MAN" FILMED

Wallace Reed, Bryant Washburn and Lila Lee Begin New Paramounts

Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation, returned to Hollywood last week from a brief vacation and motor trip in the Yosemite, where he was accompanied by Mrs. Lasky. On his return he found much activity with the preparation for the departure of Cecil B. DeMille and his company to a ranch near Bakersfield, where the big exterior scenes for "The Squaw Man" will be taken. It will be an Artcraft picture.

Wallace Reid starts shortly on a new Paramount picture which James Cruze will direct.

Bryant Washburn plans to start this week on his second Paramount picture, having completed "The Gypsy Trail." It is probable that Donald Crisp will direct.

Lila Lee has almost finished "The Secret Garden," her third Paramount picture, directed by G. Butler Clonbough.

Under the direction of George Melford, Vivian Martin is well into her new Paramount picture, a comedy drama wherein the popular little star plays a stenographer who succeeds in the face of difficulties, falls heir to a fortune and wins a sweetheart.

* * *

General Distributing Liberty Films to Exchanges

General Film Company is distributing two of the special Liberty Loan Films in the motion picture industry's co-operation with the drive for the Fourth Loan. The subjects are "Ready Money Ringfield" with Dustin Farnum, the contribution of Sherman Productions, from the United Pictures Theatres of America, and "The Spirit of '76" from the Kalem Company with several stars from the legitimate stage. About 110 prints of each is the committee's allotment for General Film distribution, and they are now available to exhibitors at the General exchanges.

Carl H. Pierce Returns

Carl H. Pierce, special representative for Paramount and Artcraft Pictures, has been continuously on the road in the interests of the exhibitors since Dec. 23, 1917. His itinerary included most of the large cities in this country and Canada.

Speaking of his experiences with exhibitors and of general business conditions in the industry, Mr. Pierce said: "In general we are following in the footsteps of the countries which preceded us in the war. Our film conditions are changing just as they did in Canada. Exhibitors will tell you that their business has changed radically—yet the more progressive of them will acknowledge that they are doing more business than ever before. Some are breaking previous house records. In Canada general business conditions are good."

* * *

Film Market Has Picture Made in Florida

Robert W. Priest, president of the Film Market, Inc., has secured the world rights to the feature photo-drama, "What Becomes of the Children," written by Corra Beach.

This production was made by the Corra Beach Pictures Corporation at Jacksonville, Fla. Miss Beach played the leading female role and Walter Shumway was co-star in the principal male character.

* * *

Big Contract for Success Film Corporation

The Success Film Corporation of Cleveland, of which Charles F. Schwerin is manager, has been named distributor in Ohio of the products of the Producers' Distributing Corporation, these being the first films to be handled at fixed prices the same as merchandise. The films will be released on a stable sliding scale of $30 for the first run, $20 for second run, and $10 for each succeeding run per day.

PROPAGANDA PICTURE OF AMERICAN WOMEN

Harry Rapf's Seven-Reeler to Show Their Help in Winning War

Harry Rapf has practically completed a seven-reel feature depicting women's rise in the affairs of the nation and most particularly the part that they are playing in the prosecution of the war. The picture is said to have the official sanction and backing of every woman's organization in the country.

The story was compiled by three of the foremost women writers in this country. All are active in the affairs of women's organizations and fully conversant with the work that is being carried on.

Arrangements have been made for a showing of the picture at one of the big Broadway houses and during its run the staff of the theater will be composed of women, including police and firemen. The ushers will be garbed to represent various industrial branches. The picture is to show the activities of women in war work such as the Red Cross, Salvation Army, Y. M. C. A. and Community Camps and those working in munition plants and branches of industrial work.

Mr. Rapf has secured assurances from the great women's organizations that they will co-operate with him in the exploitation of the picture. In addition to the educational value and the propaganda force the picture will have a story of love, war and politics as an underlying theme.

* * *

Creighton Hale on Screen with Julia Arthur

Creighton Hale has been engaged to play opposite Julia Arthur in Plunkett and Carroll's production, "The Woman the Germans Shot," which is written by Anthony Paul Kelly, based on the shooting of the British Red Cross nurse Edith Cavell. Mr. Hale assumes the important part of an English boy captured by the Germans during the invasion of Belgium.

Director John G. Adolfi is now finishing the picture. He has surrounded these two players with a splendid cast which includes Jack Johnson, Paul Panzer, Giorgo Marjoni, Martin Faust and Fred Kohlgrin.

* * *

"Freedom of East" Pre-Release in Philadelphia

Betzwood Film Company's propaganda melodrama, "For the Freedom of the East," with Lady Tsen Mei, the screen's first and only Chinese star, will have its first pre-release presentation at the Stanley Theater, Philadelphia, Sept. 30.

This tribute to the first Betzwood production, distributed by Goldwyn, is emphasized by the fact that "For the Freedom of the East" is the first big independent special production ever booked or played in the Stanley Theater.

NEW BACON-BACKER FILM READY

"A Woman's Experience" Given Private Showing

Invited guests were permitted a view on Monday of the latest production of the Bacon-Backer Film Company, entitled "A Woman's Experience," adapted from the play "Agnes," made for the stage by Paul M. Potter.

It makes an exceedingly tense and interesting drama of domestic life that will be a great appeal to the picture-going public and offers exceptional possibilities to the exhibitor. The scenario and direction are by Perry N. Vekroff.

The story tells how a young couple, George Roydant and his wife, go to live with the wife's uncle in the country on his estate. The uncle knows of the temptations of city life and wishes the young couple to remain in his home to avoid them. Country life soon becomes irksome to them, and they go to the city, leaving a note of explanation.

In New York the husband plunges madly into the whirl of speculation and the wife as wildly takes part in social gayeties in the absence of the

Lord Sulgrave, the attractive man of leisure, comes on the scene, and is invited to the home of the couple. The idler falls in love with Agnes, and she looks on him as an attractive individual. The husband becomes entangled with a woman, Attlie, who drains his financial resources, and he speculates riotously.

The uncle comes to the city to straighten out the financial tangle, Agnes forgives her husband, and the uncle's idea that true peace and happiness can be found only in the country is justified.

• • •

Patriotic Actors Saving on Clothing

Hooverizing, even on the screen, is the latest patriotic idea. Instead of the spick and span dress clothes, brand new costumes and excessive ornamentation, the players of the leading picture companies will do as patriotic citizens do and appear on the screen as they would in life.

In the latest picture made by the American Film Company, called "The Eyes of Julia Deep," this new policy was inaugurated by President S. S. Hutchinson.

• • •

"Road to France" Next

"The Road to France," the big picture starring Carlyle Blackwell and Evelyn Greeley which is built around the war-time activities in American shipyards, features the World Pictures program for the month of October, released on the 14th.

"The Road to France" is by Harry O. Hoyt and is in six reels. Dell Henderson directed it. It gives the most striking and interesting views of shipyard activities and includes the launching of a big freighter.

• • •

Raver Selling "Master Crook"

Harry Raver has disposed of considerable territory for his newest production, "The Master Crook," a mystery play by Edmund Breese, who in addition to playing the title role also assumes eight other characters. Alma Hanlon has the principal female lead.

PERSONALS

RICHARD GARRICK, well known as director general for the Gaumont Company and several other motion picture companies, having been rejected for overseas service, is doing his bit for Uncle Sam as amusement director of the $60,000,000 Air Nitrates Corporation, which is located at Muscle Shoals, Ala.

HARRY C. AITKEN, president of Triangle Producing Company, is in town with "The Mayor of Filbert," an eight-reel picture for the furtherance of prohibition, which is his latest production.

SAMEUL SIVITZ, for the past two years publicity director of the Rowland & Clark theaters, has resigned and will leave for Los Angeles, where he will become affiliated with the Metro Pictures Corporation in the producing end. He is succeeded as publicity manager by Charles B. Frost, formerly with the Pittsburgh "Dispatch" as motion picture editor.

PAUL TESSIER, publicity director for "My Four Years in Germany," in Cleveland and the larger cities of Ohio, is on his way to New Orleans to report for military duty.

JOE BRANDT, general manager of the Universal Film Company, was in Cleveland the fore part of this week going over the new fall sales policies with local manager E. J. Smith.

HARRY PECKHAM, formerly booker for the Standard Film Service, of Cleveland, has been made city sales representative, filling the position recently left vacant by the resignation of Sydney Rosenthal. Rosenthal is now in charge of the Argus films, one of the industries which is included in the Argus Enterprises.

HERBERT FISHER, who has been covering the southern part of Ohio in the interest of the Standard Film Service, of Cleveland, has been transferred to the Akron-Canton-Youngstown territory.

PHIL SELZNICK, of the Cleveland Select exchange, has been placed in charge of the distribution of the War Savings Stamps trailers in Cuyahoga County.

C. A. BROWNE, formerly manager of the Fox Film Exchange in Cleveland, is now general manager of the motion picture supply company, in connection with the Argus Enterprises.

H. L. O'REAR, division manager for the General Film Company, has been put in charge of the territory covered by the Cleveland, Cincinnati, Detroit and Indianapolis offices. His trip to each of these exchanges is in connection with a big offensive which General expects to launch on the 1st of October, when several new releases will be announced.

A. L. JOHNSON, for some time a member of the Cleveland Vitagraph sales force, has left for Seattle, his former home, where he has associated himself with the Select exchange.

H. C. SIMPSON, manager of the Vitagraph exchange in Cincinnati, has resigned to become representative for the Hodkinson plan in Atlanta. Simpson formerly lived in Atlanta.

VICTOR G. C. EUBANK, supervising director of the Essanay Film Manufacturing Company, and a prominent figure in the film industry, has been commissioned first lieutenant in the United States Army, and has left Chicago for Washington to report for his new duties. Because of his expert knowledge of the film business, he was placed in the Signal Corps. He has been connected with Essanay five years.

G. G. RICH has been appointed branch manager of the Cincinnati Exchange of the Famous Players-Lasky Corporation, and C. C. Wallace, formerly Indiana representative of the company, will be his assistant.

EWING JUSTICE, who has been ill almost a year, has fully recovered. He formerly was press representative for the William Fox Company.

MONTE M. KATTERJOHN, staff author at the Lasky Studio, matched the advertising space of the big local theaters and the Artcraft Company in the big Motion Picture Section of the Los Angeles "Herald," issued on Sept. 3. His ad occupied one-fourth of the space extending across a double-page spread. This is the second of such ads which Mr. Katterjohn has used in the "Herald" during the past month.

SERGT. LOWELL V. CALVERT was speeded on his way to hunt the Hun last week by a delegation from the Educational Film Corporation which included Vice-President Hammons. Sergt. Calvert formerly was manager of the New Garrick in Minneapolis and its twin in St. Paul. He has been in training since Jan. 15, and is in the Signal Corps. He achieved a big reputation as a deviser of "effects."

ROSWELL DAGUE has gone to Camp Taylor, Kentucky, to get in shape for a commission in the Field Artillery. He formerly was assistant scenario editor with Famous Players-Lasky.

FRANCES MARION is going abroad on a special mission for the Committee on Public Information, and expects to be absent three months. She is responsible for many of Mary Pickford's screen successes.

LEWIS F. BROWN, partner of Burton Holmes, has returned from abroad with many thousand feet of film taken on the battlefields of France, made by special permission of the Government. It is likely Paramount will do the releasing. Added to pictures taken there before the war these will make a great collection.

RICHARD A. ROWLAND, president of Metro, has returned to New York from the Coast.

L. J. MEYBERG, of the W. H. Clifford Company, who left New York last week for a tour of the West in the interests of the Smileage Drive of the War Department's Commission on Training Camp Activities, stated before leaving that he was going to shelve all of the film activities in which he was interested for the period of the war.

EDWARD KLEIN, formerly connected with the Central Feature Film Company, Inc., of Boston, has opened a new exchange to be known as the Edward Klein Film Enterprises.

BURTON STEINHAUSER, who began in the moving picture business as an operator, is receiving congratulations on his advancement to the position of manager of the big American Theater in Shelbyville, Ind.

E. J. RIGHTON, managing director of New Zealand Picture Supplies, Ltd., controls more than forty theaters, and does a greater part of the Dominion Exchange business, is now in Vancouver on his way to New York to look over the theatrical situation here. He is accompanied by Mrs. Righton.

FRANK WILLIAMS, cameraman, has patented a tank for photographic underwater sea effects, which will be used in Metro productions at an early date. This device makes it possible to photograph undersea scenes without blurs and shadows.

ISADORE BERNSTEIN has been elected vice-president of the National Film Corporation of America in addition to his duties as production manager. He will make a trip to this city to complete several deals now pending.

ARTHUR H. JACOBS, who was an independent producer and president of the Triumph Film Corporation, has been made general manager of the Norma Talmadge Film Corporation and studios.

JOHN J. DACEY, who has been sales manager in George Kleine's New York office, has resigned, and will be associated with William E. Raynor, Pathe's branch manager. He will have entire charge of the big Pathe New York and Brooklyn circuits.

Extensive Booking for "Wives of Men"

"Wives of Men," starring Florence Reed and produced by the Pioneer Film Corporation, has been booked by Marcus Loew for all his theaters for a total of seventy days.

Many inquiries for state rights are being made and indications point to a rapid disposal of all territories.

The exploitation of this picture at the Casino Theater will undoubtedly prove of great value to all state rights purchasers. The present trade paper campaign is also a most extensive one.

Keeney Starts Work in New Studios

Under the direction of Sidney Olcott and with Catherine Calvert as star, the Frank A. Keeney forces have started the production of a new picture, "Her Family's Honor," by E. Lloyd Sheldon, in the Keeney Studios, which Mr. Keeney has just purchased and elaborately fitted up at 308-12 East Forty-Eighth street. Among those selected by Mr. Olcott for the production are Georgio Majeroni, Henry Sedley, Anna May and Blanche Davenport. The picture calls for some specially elaborate sets.

"STARS OF GLORY" NOW TO BE RELEASED

Leonce Perret's Second Production Distributed by Affiliated

The second of a series of patriotic Perret productions, which is now being produced by Leonce Perret, has been named "Stars of Glory," and will be the successor to "Lafayette, We Come!" (Pershing '17), now being released by the Affiliated Distributors Corporation. E. K. Lincoln and Dolores Cassinelli will again be costarred, and will be supported by a typically characteristic cast representing all of our Allies. The story will depict the heroic conduct of our forces at sea and will be replete with exciting patriotic punches.

Mr. Perret has secured the cooperation of the Committee on Public Information, as well as various other governmental departments. Several scenes were taken at Camp Upton with the consent of Major John B. Brandreth. With Government permission several days were spent in photographing scenes on board vessels now in the harbor.

• • •

Affiliated Distribution Encourages Co-operation

The Affiliated Distributors Corporation's recent announcement to the effect that its productions would be physically distributed by the exchanges of the Mutual Film Corporation is indicative of the Affiliated's policy to minimize overhead and cut down waste.

Contemporaries of the Affiliated on the co-operative booking idea who started to establish and organize their own exchanges are now discovering their error and are accepting the Affiliated policy of distributing through some already organized channel as being the best and only way to eliminate the tremendous overhead which is ultimately charged to the exhibitor.

• • •

Vitagraph's Six Liberty Loan Pictures Ready

The six Liberty Loan pictures made for the forthcoming drive by Vitagraph stars have all been completed. The players who figure in these three-hundred-foot propaganda subjects are Earle Williams, Alice Joyce, Harry T. Morey, William Duncan, Corinne Griffith and Gladys Leslie. All are said to be remarkable for their snap and ginger and the titles are: "Bonds Versus Bonds," "The Choice," "The Grouch," "The Decision," "A Wise Purchase," and "Her Last Pledge."

• • •

Trying to Trap Houdini

Charles A. Logue, of Reeve and Logue, the authors of the Houdini serial, has made a solemn vow that he will put Houdini in a situation from which he cannot escape, and it might be stated that Logue is going to all ends to accomplish his purpose, even sitting up nights trying to devise devilish means of restraining Houdini, and his latest effort has resulted in a challenge. Houdini is willing to bet any amount of money that Logue cannot restrain him. For one of the episodes of the serial Logue conceived the idea of using barbed wire to tie Houdini, and it is a matter of speculation around the studio as to whether Houdini will be able to free himself from it.

MASTERPIECE FILMS IN WESTERN TERRITORY

Lesser's Firm Making Strong Efforts in Cleveland and Cincinnati

Masterpiece Film Attractions will continue to make a strong bid for business in the Cleveland and Cincinnati territory, according to Sol L. Lesser, president, who announced the enlisting of his partner, Leon D. Netter, into the service. Lesser states he has no intention of withdrawing from the field in which he is so well established, but the high standards in quality and service of the past will be carefully maintained and improved upon where possible.

George Jacobs is manager of Lesser's Ohio branches and Netter's interest is still intact.

Sol Lesser's invasion of territory east of the Rocky Mountains has met with success. In his twenty-five companies touring Western and middle Western states with D. W. Griffith's "Hearts of the World," the youngest state rights man in the business is establishing the nucleus of a distributing service that may eventually reach from coast to coast.

In New York Lesser maintains headquarters at 418 Longacre Building, with M. S. Rosenfield in charge.

. . .

Sherry Needs More Room for Offices

Not yet quite four months in business and William L. Sherry is looking around for larger quarters. In April he severed his connection as general manager of the Paramount exchanges, in New York, and launched the big film distributing enterprise known as the Wm. L. Sherry Service, with headquarters in New York, and fourteen branch offices.

The New York offices were established on the twelfth floor of the Godfrey Building, 729 Seventh avenue, last May. At that time Mr. Sherry thought that half of the twelfth floor would be plenty of space for the general offices and the New York Sherry exchange combined. It was enough, at that time. But the business began to grow, and now there is not room enough. Consequently, Mr. Sherry must find a bigger place.

The New York exchange of the Sherry Service will probably remain in the Godfrey Building. The executive and general offices, however, will have to move soon to some other office building where a whole floor can be had.

Educational's New Executive Offices

Feeling the necessity for greater office room, the Educational Distributing Company has taken a part of the twelfth floor of 2 West Forty-fifth street for its executive offices. The company was organized last July with Charles A. Dean, formerly with the National Surety Company, as president, to handle the productions of the Educational Films Corporation. L. J. Wooldridge is the office manager. He was for some time with the producing company. There will be no exchange at the new offices, nothing but executive business being transacted there, but the distributing company will handle Educational films for the entire country except Greater New York and immediately surrounding territory. Mr. Dean while in the Middle West recently closed contracts with the Standard Film Corporation for representation in Kansas City, Minneapolis and St. Louis. During his trip, which lasted thirty-four days, he organized the central portion of the country and covered fourteen states.

. . .

"Battle Cry of Liberty" Selected Title

"The Battle Cry of Liberty" is the title of the latest propaganda film to be produced by Commodore J. Stuart Blackton, in the writing of which he collaborated with Charles T. Dazey, who wrote the perennial "In Old Kentucky" and other successful dramas as well as a large number of profitable film productions.

This is the first of a number of propaganda specials to be made by Commodore Blackton and will be full of the liveliest kind of thrills tended to awake and keep alive the patriotism of any but the most hidebound pacifist.

Goldwyn Producing Four Star Pictures

Goldwyn's first ten productions are now known to exhibitors, dates of release of four additional productions being announced this week. These ten themes are declared to represent the high watermark in cinema achievement.

New subjects are a broad comedy story for Mabel Normand; an engaging and speedy drama from a well known playwright for Tom Moore; a successful play that was a big stage success for Madge Kennedy and still another big emotional drama for Geraldine Farrar. They are:

Oct. 21—Mabel Normand in "A Perfect 36," by Tex Charwate; directed by Charles Giblyn; Oct. 28—Tom Moore in "Thirty a Week," by Thompson Buchanan; directed by Harry Beaumont; Nov. 4—Madge Kennedy in "A Perfect Lady," by Channing Pollock and Rennold Wolf, directed by Clarence G. Badger; Nov. 11—Geraldine Farrar in "The Hell Cat," by Willard Mack; directed by Reginald Barker.

. . .

Metro Has Four Releases for October

Metro Pictures Corporation announces four productions for October in its All-Star Series in addition to the great Nazimova production, "Eye for Eye," and the Screen Classics, Inc., superfeature, "Pals First," starring Harold Lockwood. Two new stars are included in the quartet.

"Secret Strings," introducing Olive Tell, heads the list for the month.

Released Oct. 14 is "His Bonded Wife," with Emmy Wehlen.

Hale Hamilton will be introduced as a Metro star in "Five Thousand an Hour," released Oct. 21.

"The Testing of Mildred Vane," with May Allison as the star, will be the month's final release on Oct. 28.

SELECT PICTURES HAS STRONG HOLD

Product Well Entrenched in Big Houses All Over Country

Having crossed the threshold of its second year, Select Pictures Corporation finds itself occupying a commanding position in the picture theaters of the United States. This is substantiated by a list of the biggest and most important theaters playing Select Pictures, covering the largest cities in each territory.

The fact that Select Pictures has reached and been able to maintain a strong position is attested by the fact that for for the new season just opening Select managers have written the largest percentage of renewals of contracts ever known. These renewals have come from exhibitors of the highest grade throughout the country, who, having played Select's First Series of Star Pictures, have come back eager to contract for the second year's supply.

Today Select finds itself in the gratifying position where there is a greater demand for the Select Service than the corporation is able to gratify.

. . .

Rise of Nathan Hirsh

In 1912 Nathan Hirsh bought the Cosmos Film Corporation. His purchase included the "Little Girl That He Forgot," "Lena Rivers," "Three Musketeers" and pictures of like calibre. From then on Mr. Hirsh rose as an independent, purchasing all New York state rights of the Great Northern Film Corporation until that concern went out of business. Not satisfied with state rights, Mr. Hirsh then decided to have his fling as an independent producer, and his first offer was "The Soul of a Child."

The present policy of this company is to buy negatives for world rights and sell state and foreign rights.

. . .

"Inn of the Blue Moon" Going Well

Doris Kenyon's latest release, "The Inn of the Blue Moon," is receiving an enthusiastic welcome from exhibitors. Ascher Bros. of Chicago have just booked the feature for their entire circuit and have written to the William L. Sherry Service in highest terms of praise of this newest picture.

"The Inn of the Blue Moon" was written especially for Miss Kenyon by Louis Joseph Vance.

George Reban in "When It Strikes Home," a Liberty Loan film, by courtesy of Famous Players-Lasky Corp.

Dogs and damsels provide the fun in "Whose Little Wife Are You?" (Sennett-Paramount)

Will Rogers, diplomatic and satirical, in "Laughing Bill Hyde," a Goldwyn picture

Gail Kane as a convalescent heroine in "Love's Law" (Mutual) appeals to sympathy

Olive Tell takes a garden stroll in "Secret Strings" (Metro)—but not alone or unseen

THE PICTURES' FIRST RUN REPORTED BY WIRE

From Every Part of the Country — Just Before Going to Press

All Reports Are Printed Just as Received. The Values—Great, Good, Fair and Poor—Are an Exact Average, the Same Terms Being Used in All Wires To Us

"Mr. Logan, U. S. A."

(Fox—Tom Mix)

WIRE REPORTS—EAST

Box Office Value.....Good

Exhibitor Comments: "A play of the hour that captivated."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Good
Story ..... Exciting
Acting .....Fair
Photography ..... Good
Technical Handling.....Good
Settings .....Convincing
Moral Effect.....Wholesome

SYNOPSIS OF STORY

This drama of the West concerns Logan, a young plainsman who has turned Secret Service agent for the U. S. Government. He falls in love with a pretty maiden and is about to win her hand when she sees him with another girl and becomes jealous. She listens to the lies of a spy concerning Logan, and will not see him. Finally Logan is jailed and only manages to escape through great daring. Then he captures the spies, reveals his true identity, and wins the heart and hand of the girl he loves.

"Burden of Proof"

(Select—Marion Davies)

WIRE REPORTS—EAST

Box Office Value.....Fair

Exhibitor Comments: "Picture poorly made." "Lacks interest." "Acting poor."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Good
Story .....Good
Acting ..... Good
Photography ..... Good
Technical Handling.....Good
Moral Effect..... Wholesome

SYNOPSIS OF STORY

The drama, based on the famous Sardou's "Diplomacy," concerns a woman whose jealousy leads her to betray every trust that is put in her. She gets innocent people into trouble, and one of her chief victims is a young wife whose husband is led to believe that she has betrayed her country. Of course, in the end, the husband learns of the true state of affairs and all ends well.

"Out of a Clear Sky"

(Paramount—Marguerite Clark

WIRE REPORTS—EAST

Box Office Value.....Great

Exhibitor Comments: "A typical Marguerite Clark picture with delightful charm."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Excellent
Story .....Good
Acting ..... Fine
Photography ..... Beautiful
Technical Handling..... Fine
Settings ..... Fine
Moral Effect..... Wholesome

SYNOPSIS OF STORY

This little comedy-drama concerns the young and beautiful Countess Celeste, a Belgian, who escapes to America with her governess in order to avoid a marriage to a German planned by her uncle. In the new land she meets Bob Lawrence, a wealthy American, who hears her tale and befriends her. In time the two fall in love and, after evolving a plot to elude the uncle, they marry.

"The Green God"

(Vitagraph—Harry Morey, Betty Blythe)

WIRE REPORTS—EAST

Box Office Value.....Good

Exhibitor Comments: "Mysterious element attractive."

NAT'L BOARD OF REVIEW REPORT

Entertainment ..... Good
Story .....Fair
Acting ..... Good
Photography .....Fair
Technical Handling.....Fair
Settings .....Adequate
Moral Effect..... Wholesome

SYNOPSIS OF STORY

The unraveling of a murder mystery is accomplished herein. A man desires a green idol of Buddha and even offers his daughter's hand in marriage to the villain of the story, who offers to give it to him if he will win the girl. But here mysteries pile up, and in the end the villain is killed, the girl united to the man she loves and a thief caught.

"Johanna Enlists"

(Artcraft—Mary Pickford)

WIRE REPORTS—EAST

Box Office Value.....Good

Exhibitor Comments: "Crowded houses were constant." "Excellent picture."

WIRE REPORTS—CENTRAL

Box Office Value.....Great

Exhibitor Comments: "A great picture." "Pickford always draws."

WIRE REPORTS—SOUTH

Box Office Value.....Good

Exhibitor Comments: "Pickford gets over consistently." "War stuff not liked in program releases."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Good
Story .....Good
Acting .....Good
Photography .....Good
Technical Handling.....Good
Settings ..... Adequate
Moral Effect.....Wholesome

SYNOPSIS OF STORY

Johanna, in the comedy, had always wanted a beau, so when a regiment of soldiers camped near her farm, her prayer was answered. For all the men fell in love with her. But it was to the dashing Captain that she gave her heart, and after court-martial trial in which she clears his name, the two depart for the next town to be married.

"The Brazen Beauty"

(Universal—Priscilla Dean)

WIRE REPORTS—EAST

Box Office Value.....Good

Exhibitor Comments: "Dean good." "Play clean and carries lesson." "Women like it."

NAT'L BOARD OF REVIEW REPORT

Entertainment ..... Good
Story .....Good
Acting ..... Well Done
Photography .....Good
Technical Handling..... Good
Settings ..... Very Good
Moral Effect..... Wholesome

SYNOPSIS OF STORY

A temperamental girl is the heroine of this drama. She comes into a fortune and leaves for the big city where her money buys her a place in society. A count falls in love with her, and, although she does not care for him, she has her engagement to him announced because the man she does love has a wife—she is told. But at reception she learns that the "wife" is his sister, so the count is discarded, and she has a new engagement announced—this time to the man she does love.

"The Secret Code"

(Triangle—Gloria Swanson)

WIRE REPORTS—EAST

Box Office Value.....Good

Exhibitor Comments: "Seemed to please."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Good
Story .....Fair
Acting .....Good
Photography .....Excellent
Technical Handling.....Good
Moral Effect.....Wholesome

SYNOPSIS OF STORY

Senator Rand and his young wife are drifting apart in this drama. He also believes her guilty of sending codes to aid the enemy, through a young member of the Russian Embassy. But in time the real spy is found and Rand and his wife are reunited. The tie is specially strong when the husband learns his wife was kept busy making baby clothes for an expected heir, instead of spying.

"Wives of Men"

(Pioneer Film Corp—Florence Reed)

WIRE REPORTS—EAST

Box Office Value.....Great

Exhibitor Comments: "Did a fine business. Star attracted."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Good
Story .....Good
Acting .....Good
Photography .....Good
Technical Handling ..... Good
Moral Effect .....Wholesome

SYNOPSIS OF STORY

This is a drama of domestic relations in which a wife, after harboring a secret for twelve years, plans to learn the identity of a woman who had inscribed on a photograph belonging to her husband—"to my husband." This leads to misunderstandings, and flirtations on the part of the wife, and general unhappiness results. But finally all is made clear and the story ends happily.

"By Hook or Crook"

(World—Carlyle Blackwell, Evelyn Greeley)

WIRE REPORTS—EAST

Box Office Value.....Good

Exhibitor Comments: "Clever and entertaining plot. Blackwell caught on at once."

WIRE REPORTS—CENTRAL

Box Office Value.....Good

Exhibitor Comments: "Splendid vehicle for Blackwell."

NAT'L BOARD OF REVIEW REPORT

Entertainment ..... Good
Story .....Good
Acting ..... Only Fair
Photography .....Good
Technical Handling.....Fair
Settings ....Fair
Moral Effect .....Wholesome

SYNOPSIS OF STORY

Freddy Pritchard is a spoiled child who has an awful time of it getting up as early as twelve o'clock, but he has his father's blood in him and the senior Pritchard is of sterner stuff. When Freddy falls in love with Gloria Nevins and is turned down because he is not good at anything, he gets a book on forty ways to crack a safe and unmasks Gloria's uncle, who has been swindling them out of her father's estate. Freddy stays awake and persuades both Gloria and his father that he amounts to something.

"Just For To-Night"

(Goldwyn—Tom Moore)

WIRE REPORTS—SOUTH

Box Office Value.....Fair

Exhibitor Comments: "Love and adventure well blended."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Good
Story .....Good
Acting .....Good
Photography .....Good
Technical Handling.....Fair
Settings .....Fair
Moral Effect.....Wholesome

SYNOPSIS OF STORY

Whitney offers a detective a thousand dollars to be allowed to pose as an English lord for one night, so that he may be near the girl he admires above anyone else in the world. This girl later is suspected of committing theft, but during that one night Whitney proves her innocence, locates the real thieves and wins the girl's love. Thus is a satisfactory conclusion given to the comedy.

"The Atom"

(Triangle—Pauline Starke)

WIRE REPORTS—EAST

Box Office Value.....Good

Exhibitor Comments: "An average picture."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Fair
Story .....Fair
Acting .....Fair
Photography .....Good
Technical Handling .....Good
Settings .....Good
Moral Effect .....Wholesome

SYNOPSIS OF STORY

Jennie is a slavey in a theatrical boarding house, and worships all the actors, but in particular she is devoted to Montague Booth. Booth is disfigured in an accident and is about to commit suicide when Jennie saves him. Then the two join a medicine show, but Jennie cannot stand the "road" life. So Booth leaves, too. Then the manager sends an old sweetheart of Booth's to tempt him back, but she fails—after nearly wrecking, Jennie's happiness. However, the little drama ends well for Booth and Jennie.

"The Bells"

(Pathe—Frank Keenan)

WIRE REPORTS—EAST

Box Office Value.....Fair

Exhibitor Comments: "Well acted, but poorly staged."

SYNOPSIS OF STORY

This old drama of crime and remorse which is so well remembered as the starring vehicle of Sir Henry Irving, concerns an Alsatian innkeeper who had murdered a Jew. All his remaining days are spent in torturously listening to "the bells" of the murdered Jew's sleigh, until finally he is driven to his death.

BY WIRE TO DATE ON PICTURES PREVIOUSLY REPORTED

Bird of Prey, Fox	(*East*) **Good**–A very dramatic picture. Rockwell well liked. (*Cent*) **Good**–Picture fair, star great. (*South*) **Good**–Just an average program picture.
Bonnie Annie Laurie, Fox	(*Cent*) **Good**–Good war story. Satisfactory ending. (*South*) **Good**–Fair war story. Hyland better than usual.
Boston Blackie's Little Pal, Tri.	(*East*) **Fair**–Just a good story. (*South*) **Good**–Old story with new twist.
Cactus Crandall, Tri.	(*South*) **Fair**–Good Western. Lots of action.
Crashing Thru to Berlin, Univ.	(*Cent*) **Great**–Promises to break records. (*West*) **Great**–One of the best war pictures yet shown.
Cruise of the Make-Believe, Param.	(*East*) **Good**–New star drew a curious crowd. Picture not quite up to standard of introductory productions. Lila Lee made good on first star appearance. (*Cent*) **Good**–Great local interest shown for star. (*South*) **Fair**–New screen star makes good.
Fires of Youth, Univ.	(*East*) **Good**–Delighted audience. (*Cent*) **Good**–Ruth Clifford pleasing.
Ghost Flower, Tri.	(*East*) **Fair**–Not very popular. (*Cent*) **Fair**–Rubens not well cast. Rubens just beginning to draw. Queer story. (*South*) **Fair**–Star plays well.
Girl Who Came Back, Param.	(*East*) **Good**–Ethel Clayton popular. (*Cent*) **Fair**–Story and star pleasing, but no outstanding feature. (*South*) **Fair**–Star excellent in difficult role.
He Comes Up Smiling, Param.	(*East*) **Great**–Best picture Fairbanks has made in some time.
Her Man, Pathe	(*Cent*) **Good**–Hammerstein not well placed. (*West*) **Good**–Picture too gruesome. Story unusual.
High Tide, Tri.	(*Cent*) **Good**–High class dramatic picture.
His Birthright, Mut.	(*East*) **Good**–Excellent picture. (*Cent*) **Good**–Men say best actor on screen. Popular with women. (*West*) **Good**–Very ordinary story. Star attracts.
Hun Within, Param.	(*East*) **Good**–This one interests the audience. Dorothy Gish and George Fawcett drew big houses. (*Cent*) **Great**–Promises well for special Artcraft releases. (*South*) **Good**–Better than usual war picture.
In Judgment Of, Metro	(*East*) **Fair**–Did not seem to hold the attention. Met popular favor. (*Cent*) **Good**–Title is big drawback to success of picture. (*South*) **Good**–Quite interesting story.
In Pursuit of Polly, Param.	(*East*) **Good**–One of best pictures Burke has made. (*Cent*) **Good**–Matinees big. Good star. Not strong drawing card.
Law of the North, Param.	(*East*) **Good**–Not as good as the usual Ray picture, but it's Charles Ray nevertheless, and he draws.
Law Unto Herself, Paral.	(*East*) **Good**–Good picture. (*Cent*) **Good**–Has too much propaganda. Picture well put on. (*South*) **Fair**–Glaum not popular outside of "vamp" work.
Lawless Love, Fox	(*West*) **Good**–Excellent vehicle for Carmen. Audience went away pleased. (*South*) **Good**–A good picture.
Maid o' the Storm, Paral.	(*East*) **Good**–Not the best that Bessie Barriscale has done. It is pleasing. Not strong story. Matinees good. (*South*) **Good**–A plausible story with effective ending. Barriscale gains in popularity.
Marriage Ring, Param.	(*East*) **Good**–A good picture. Men like Bennett. (*Cent*) **Good**–Bennett popular. Draws well.
Modern Love, Univ.	(*Cent*) **Good**–Good story. (*West*) **Fair**–Mae Murray very popular, but story very weak.
Money Mad, Gold.	(*East*) **Good**–Satisfactory story. Marsh in favor here. (*Cent*) **Fair**–Marsh is becoming a good puller. (*South*) **Good**–Good program picture.
Peck's Bad Girl, Gold.	(*East*) **Good**–Mabel Normand charming. Humor consistent. Very good drawing card. (*Cent*) **Good**–Regular comeback for Normand. (*South*) **Good**–Picture just fits star.
Prussian Cur, Fox	(*East*) **Great**–Broke records. (*West*) **Fair**–Interesting production. Lacks popular star to make it good box office attraction.
Salome, Fox	(*Cent*) **Great**–Bara packs them in. Say it is her best picture. (*West*) **Great**–Direction, star, photography and story exceptionally good. (*South*) **Great**–Best picture Bara ever made. Packed houses at top prices.
Sauce for the Goose, Select	(*East*) **Good**–Excellent play. Talmadge shines. (*Cent*) **Good**–Story appeals to women. (*South*) **Good**–Very good picture.
Silent Woman, Metro	(*East*) **Good**–Edith Storey's best work. Splendid production. (*Cent*) **Good**–Edith Storey always dependable.
Source, The, Param.	(*East*) **Good**–Reid draws well Interesting story. (*Cent*) **Good**–Extra good cast. Picture well put on. Matinees big. (*West*) **Fair**–Action plentiful. Reid liked. (*South*) **Good**–Interesting story with good moral.
That Devil Bateese, Univ.	(*Cent*) **Fair**–Salisbury well cast, otherwise poor film. (*West*) **Good**–Salisbury mighty popular, playing to capacity every performance.
T'Other Dear Charmer, World	(*East*) **Good**–Excellent light comedy. (*Cent*) **Good**–Star winsome. (*West*) **Good**–Pleasing.
Turn of the Wheel, Gold.	(*East*) **Good**–Wonderful picture. (*Cent*) **Good**–Story not quite up to standard. Star radiates personality. Good motif in play presented by skilled cast. (*West*) **Good**–Rawlinson asset to Farrar. (*South*) **Good**–Splendid vehicle for star.
Untamed, Tri.	(*East*) **Good**–Fascinating story.
Why America Will Win, Fox	(*Cent*) **Good**–Audience much interested in General Pershing's life story. Draws well.

TELLS ABOUT THE PEOPLE OF THE SCREEN

Rolin-Pathe Studio "Cuff" Notes

Passing beautiful old mansion and gardens, heard yells of laughter—entered—discovered it was studio of Rolin-Pathe — formerly ancestral home of the millionaire Bradbury family—Mansion built before the War.

Greeted cordially by "Dad" C. H. Roach, vice-president of company, now managing it during absence of his son, President Hal Roach, who is in New York—Taken in hand by Publicity Manager Harry Burns, in smartly cut dress suit—He was acting in current production, to give proper sartorial effect—Big banquet scene in progress—Comedian Harold Lloyd, in Julian Eltinge wig and very, very tight trousers, dancing on table and upsetting things generally—Pretty Bebe Daniels, his leading lady and co-star, at head of table, in wonderful black dinner gown, screaming prettily and dodging flying plates of soup and mushy strawberry pies—Crowd of fashionable guests doing ditto—

Harry (Snub) Pollard, in shoes originally made for Ex-President Taft, and pie-and-soup-smeared suit, making fine shots back at Hal Lloyd with the liquid ammunition—tremendous battle—great activity by combatant guests at banquet.

Patricia Hanna, beautiful young wife of Paddy Maguire, the Mack Sennett comedian, knitting saucy-sock for soldier in one hand and throwing spaghetti with other, told me wished she was back in New York, playing the Big Time, as she did before she and hubby went into pictures — Terrible crash! — Hal Lloyd fell in center of table with a million pies on top of him—a lively banquet, believe me! Small boy seated on fence shouted "Hoch der Kaiser!"—terrible excitement—avalanche of pies at the boy—boy caught one and disappeared yelling with glee—Noah Young, strongest man in the United States, asked me to shake hands—remembered his arm and beat it—chorus of Marseillaise in my ears as I sneaked out through basement to safety.

Buster Busting the Huns

Fatty Arbuckle was born in the town of Smith Center, Kansas. If not much heard of before, it is now famous. Fatty and his company are back once more at Long Beach. They have recived a letter from Buster Keaton announcing that he has arrived safely "Over There," and that he is cutting tremendous capers with the Huns. Buster is with Company C, 159th California Infantry.

* * *

Fritzi Too German for Her

Fritzi Brunette, the star of the Universal Film Manufacturing Company, is arranging to drop her nickname and resume the real one of Florence, by which she was christened, because of the teutonic character of Fritzi. The latter is the feminine form of "Fritz," a name for the German soldiers. Miss Brunette got the nickname from her little brother in his babyhood days, who could not pronounce Florence.

* * *

Negro Doesn't Fear Lions

The old idea that all negroes are largely possessed of the yellow streak is no more! This is proved in the newest of Henry Lehrman Sunshine Comedies, "Roaring Lions on the Midnight Express," to be released shortly by William Fox. A real honest-to-goodness negro—not the kind of colored comedian who occasionally graces the vaudeville stage, but the sort that is more than skin deep—plays a part all through this Billie Ritchie comedy, and in all the scenes bravely withstands the terrific onslaughts of two man-eating lions.

* * *

Off to Maine

Director Capellani expects to leave soon for the coast of Maine, where he is going to make some scenes for "'Ception Shoals," featuring Madame Nazimova. Mr. Capellani intends to reproduce an actual storm on the Maine coast. While storms have been effected in the past by double exposure, etc., Cameraman Eugene Guido is certain he can photograph an actual storm under Mr. Capellani's direction.

Director Plays a Role

Richard Stanton had been working night and day to complete his latest production, "Why I Would Not Marry," so that William Davidson, playing an important part, might accept an appointment to an officers' training camp. Davidson had only a few days in which to do 150 scenes. In one instance Mr. Stanton lost patience when several actors failed to qualify for a part calling for some heavy dramatic work; he rushed to a dressing room, made up for the part and did it as he wanted it done.

* * *

Betty Knitting Socks for Bobby

Smiling Billy Mason is now being hard worked in the Al Christie Comedies, since Bobby Vernon has departed to don a real sailor suit in the submarine service. Pretty Clare Seymour will now be Billy Mason's leading lady, but promises, in her off moments, to knit a sweater and socks and things for Bobby Vernon, thus giving a happy twist to the eternal triangle. Her last comedy with Bobby Vernon was entitled "Two's Company." Al Christie has a keen sense of humor.

* * *

No Personal Appearances

Norma Talmadge will not make any personal appearances in the future in connection with the showing of her pictures. Miss Talmadge's decision is based on the belief that the public does not care for film stars except on the screen. "Personal appearances not only destroy illusion, for nearly every audience that listens to a film star make an address goes away disappointed, but they place the star at a disadvantage."

* * *

Writing with Both Hands

Monte M. Katterjohn, special writer for Paramount and Artcraft stars, is now working on two original stories at the same time, and expects to announce the completion of one of them within a few days. Mr. Katterjohn follows the practice of not letting one hand know what the other is doing, and is thus able to do two stories simultaneously—and ambidextrously.

Do Not Smile at Movie Cop

Harry Millarde, the Fox director, tells a good story of an incident that happened while taking a scene for "A Stitch in Time" at a street corner in a busy section of New York City. He had an extra-man made up as a police officer stationed at a crossing to direct traffic. Chauffeurs and drivers obeyed the movie cop, and all went well until a taxi driver, who noticed the makeup, which included rouged lips, penciled eyebrows, etc., winked at the "cop" and smiled. After Mr. Millarde and his assistant, Tom Fallon, had pulled the men apart and given first aid to the chauffeur, they asked the "cop" for an explanation, and he replied "I didn't like the way he winked at me."

* * *

Progressive Corinne Griffith

Corinne Griffith, one of Vitagraph's best known stars, is soon to be seen in her newest screen production, "Miss Ambition." She has been with Vitagraph two years. Miss Griffith was born in Texas and was brought up in New Orleans, so is mostly a Southerner. She has been seen in Billie Burke's "Love Watches" and in two Robert W. Chambers screen stories, one of which was "Clutch of Circumstances," a recent release. Miss Griffith, incidentally, is an expert equestrienne and plays the guitar.

* * *

Bright Prospect for Dorothy

Eddie Lyons and Lee Moran, the "Montgomery and Stone of the Screen," being featured in the Star Comedies, which they are producing at Universal City, were in a reminiscent mood the other day, and on reviewing their past joint endeavors called to each others' minds that nearly all the girls who started playing leading female roles with them have since reached stardom. So the prospects of their present leading lady, Dorothy de Vere, look uncommonly bright.

Gilson Willets, who wrote the film version of "The Bells," in which Pathe is presenting Frank Keenan

Director Arvid Gillstrom reading the script of "Swat the Fly" to Jane and Katherine Lee

Douglas MacLean, leading man with Mary Pickford in "Johanna Enlists" (Artcraft)

WITHOUT FEAR OR FAVOR—By an Old Exhibitor

"Creel Day" for the Expo — Reichenbach, "Educator" — America Baiting Stops — Who "Lieutenant Arnold" Is

AS A RULE the populace in enemy countries visited by propaganda-dropping airplanes pick up the circulars from the skies "on the quiet." It is in bad taste to be found gathering such literature with great interest. It lays you open to accusations of disloyalty. Nevertheless, in Austria the other day Allied literature was so dropped and picked up with glee. The fortunate chap who "caught" one of the circulars was sure to be surrounded by a crowd, who read aloud the bitter truths the printed sheet contained. The reason for this surprising change was merely that Austrian aircraft had been showering the section with War Loan leaflets: the Italians got wind of it, printed a leaflet that closely resembled the official Austrian one, using the same borders and headings—but different *text*, of course! It was one of the stunts that our own Harry Reichenbach advised when he was over in Italy last year. Now that Harry has left for like work in—— who knows WHAT he'll pull *there?* This Reichenbach is much of an *idea* man, with no one thought like the next! You can expect *anything* of him in the results line. He has a "way with him" of luring the public, perfected by years of show and then movie experience, and it frightens him not a particle that an enemy public is selected as his "draw."

Reichenbach cleaned up a couple of hundred thousand dollars recently for the owner of a reconstructed "animal film" through a well-conceived publicity campaign; Reichenbach says, "That was easy!" Maybe winning a couple of hundred thousand people from loyalty to the Central Powers is going to be the same for him!

Reichenbach is going to win "Over There" and bring glory to the New York motion picture industry that produced him. It will be to the credit of "the movies" that they gave the nation so resourceful a worker in so important a field. The Huns will find in him a real menace—as the Austrians have already discovered! The Creels, the Byoirs and the Reichenbachs are going to tumble the Kaiser from his throne. Oh, I know that the bayonets of the fighting boys will bring the *hard* fall, but the royal chair will be totterinig before that—thanks to Allied "educational" work! The "educators" shall set it swaying, the doughboys give it the final push. And then Wilhelm will flee from a populace that "has the goods on him." Even now the rear is giving the masters of Germany as much concern as the crumbling front. Hun propaganda put Russia out of it, but Allied propaganda has wellnigh "got" Austria, and is starting to enlighten the German. Reichenbach will be around when the last lesson is expounded and Wilhelm's school closed for the term.

. . .

I FREQUENTLY quote from the Kinematograph Weekly of London because it has the trick of touching on live international film topics. So when the Kinematograph speaks on a Fear or Favor topic you may be sure it is not going to miss reprint here. Here goes:

> We are not surprised that the New York "Dramatic Mirror"—probably the weightiest of all American papers devoted to entertainment matters—should have "let itself go" in regard to the repeated insinuations made in certain quarters on this side respecting prominent members of the film trade in the States. With a transatlantic directness it stigmatizes as "an atrocious lie" statements hinting that the motion picture industry of America is flavored with pro-Germanism, and pertinently inquires "if such systematic efforts to promote international discord do not come pretty close to treason?" Our answer to that is that they might—if anybody took notice of them; and the statement also, we think, answers our American contemporary's query as to why the responsible trade organs have not taken the matter up. There are certain people in this country whom Mr. Asquith summed up once and for all in the descriptive phrase, "of low intelligence and high credulity." There are also papers which cater for them. The writers and the readers form a little coterie which frightens itself by bogies of its own creation. A crafty scheme of "Hun propaganda" in a neutral film is the scare one week, a German spy in every American film factory the next. The hullabaloo is continual—and meanwhile the sane British citizen gets on with his work. That is all there is to it, Mr. Editor. No American need worry at the name of pro-German when it proceeds from this source; it is the epithet the sufferer from Hunmania applies to every Englishman who keeps his head. Abuse from the foolish is often as great a compliment as praise from the sensible—but no sensible film men in this country will withhold a recognition of all we owe America as a nation for her military assistance and as a trade for what she has done to build up the film business in this country.

The record is that in all the vast American industry just one man has been found actually guilty of propaganding for Germany. But the baiting London sheet—I mean the Cinema, of course—has intimated that we were all of us in the Kaiser's pay. Our friendly neutrality of two years and our war declaration of a year back appeared to make no difference! Then the Old Exhibitor "called" the miserable falsehoods. That was two months ago. And the Cinema has behaved ever since! Search as we will we can find none of the old "efforts to promote international discord." We are proud of ourselves, all right. But not too proud to thank the Kinematograph for upholding us in our fight on this pest.

. . .

THE Bioscope, another of the decent London trade journals, has an article entitled "American Red Cross and the Cinematograph," in which a statement by a man described as "Lieutenant Arnold of the American Red Cross" is reported as follows:

> "I came to London," said Lieut. Arnold, "hoping to arrange for a steady supply of film for showing in American hospitals in France to our wounded men. Prices of film in Paris, as far as the American Red Cross was concerned at least, assumed, for some reason, such startling and unheard-of proportions that Captain Ober, head of our recreation department, and myself reached the conclusion that we could no longer hope to get our supply there without unduly expending large amounts out of the fund voluntarily raised, often at the cost of personal sacrifice, by the people of the United States, a fund which all Red Cross workers regarded in the nature of a sacred trust, to be closely guarded and scrupulously administered. We now have a circuit of some twenty-five hospitals, in each of which is an operator and a complete projection outfit. Incidentally, our circuit includes some British hospitals, and we are always glad to do what we can for our gallant British and Colonial cousins who have valiantly 'carried on' for these four long and battle-filled years. In each of the hospitals we try to show four or five different programs weekly, calling in each instance for some thirty thousand feet of film, and you will realize it is a work of no small magnitude to provide this form of recreation, which means so much to our wounded."

Unless I am greatly mistaken the speaker is none other than Lawrence Arnold, once the well-known script agent of West Fourtieth street, New York City. Epes Sargent can have his fling at the "squareness" of script agents, but a straighter human than "Larry" Arnold doesn't exist. In his business as well as his personal life he was that rare thing: a *man*. His word was his bond. Arnold was believed in by editor and author alike. Originally a lawyer, I believe he gave it up because it conflicted with his lofty principles. A sick man, he gave up his comfy Manhattan office to join the Red Cross in France "because I am not strong enough to handle a gun." Arnold sailed last spring, but the Old Exhibitor knows he had it in mind in the spring of '17. "But I have my mother to care for—give me another year to save in and I can leave *her* provided for." In exactly a year Arnold closed up shop.

The Old Exhibitor first met Lawrence Arnold through a contemplated production of a film to feature Thomas Mott Osborne, then Warden of Sing Sing. It was at the time of his dismissal from Sing Sing because of a grafters' plot. Arnold showed the Warden that his appearance in a screen version of his prison book (then very popular) would get his case before the public as could no other agency. Mr. Osborne was favorably impressed and Arnold went to work on an abbreviated continuity. While this was going on friends of Mr. Osborne prevailed on him not to go through with the proposition, on the ground that the "notoriety" was undesirable. You see, it was before the days of Gerard, Lloyd George and Roosevelt films! The late Huntingdon W. Merchant, then Osborne's attorney, was especially opposed to the production. After a couple of confabs between Arnold and Osborne at Sing Sing (to which he had been finally reinstated) the plan really became "cold." Such a film would have enjoyed great success at the time, for Osborne's name and methods were on everybody's lips.

LOS ANGELES' film colony's Liberty Loan plans will make the New York photoplayers green with envy. Central Park is to be the headquarters of the movie Loan workers and their own tank, called "The Victory," a rallying center. *Every* studio has a Liberty Loan Committee! And while this noble enterprise is organizing comes another vicious attack on the industry—and from Los Angeles, *of course*. A Mrs. Mitchell asks the Welfare Committee of the Los Angeles City Council to have a censor appointed to edit movies while they are in course of production: that is to say, a *studio censor*—a novel addition to the list of censor pests!

No single industry brings to Los Angeles so much gold and publicity (another form of gold) as this of the movies; and yet it seems that every crazy attack on us has its source in Los Angeles, the *one* city that should *ever* aid, and *never* hamper motion picture progress. I must hand it to the producers for plain patience. Any other business, similarly harassed, would have passed up such a plague spot.

While the Los Angeles studioites are putting over the grand Central Park Loan drive, the "magnates" in the East are preparing for the War Service Exposition at Madison Square Garden, New York. The idea is a pippin and no doubt all Fred Elliott's work. I note that the "war service" side of the scheme will specially emphasize itself in such exhibits as those of the Committee on Public Information, Aircraft Board, Food Administration, Department of Agriculture, Fuel Administration, Army, Navy, Red Cross, Y. M. C. A., War Savings Stamps Committee, and the Treasury Department. There ought to be, in addition, a special day devoted to and named in honor of the man who linked up the motion picture as a Government war essential. I have in mind, of course, George Creel Day. Once on a time the Old Exhibitor was thought crazy or uninformed or prejudiced in his stand on Creel, but today the industry *knows*, and no less a personage than William Wright tells the Chicago convention that "it is solely due to the National Association, *ably backed by George Creel*, that Mr. Brady was able to secure recognition for the industry from the War Trade Board last week."

As this is written, I hear that the Government is making a radical change in its arrangements for censoring American films for Allied countries. Would that this indicated a similar change in the War Trade Board arrangement ("exhibiting enemy films" clause) that bans our propaganda from so many neutral screens! . . .

Clark Completes Big Deal

Secretary-Treasurer William J. Clark of the Affiliated Distributors Corporation arrived in New York from Grand Rapids this week.

During his stay at the New York office of the Affiliated, contracts for the purchase of a number of productions to be released following "Lafayette, We Come!" will be closed.

PHOTOPLAY MUSIC

WE'RE NOT SONG PROPHETS

A Hit that Was Not a Hit— Some Songs Most Popular Now

BY E. M. WICKES

A CORRESPONDENT wrote in the other day asking why some one of the trade papers did not keep photoplay musicians and singers informed of coming song hits. He evidently doesn't know that a man or woman possessing such powers of divination could collect from fifty to a hundred thousand dollars a year from publishers by keeping them supplied with this advance information. From time to time some mortals with axes to grind try to tell you what will be a hit, but the best that a sane man with no strings will offer you is his opinion of a song's chances.

POPULARITY VARIABLE

A song may go big with a New York audience and fall flat in Chicago. From all reports, *I'm Always Chasing Rainbows*, by Joe McCarthy and Harry Carroll, is a big hit in the West, and yet it doesn't appear to be setting New York, Flatbush or the Standard Oil on fire. Other songs that get a great sendoff peter out before they reach Canarsie. There may be one of a hundred reasons why a song that becomes a hit in New York does not go over in the West.

At the beginning of the summer, when *Are You From Heaven?* by Gilbert and Friedland, had reached the three hundred thousand mark and was running third on the catalogues of several big phonograph companies, the manager of a music store in Pittsburgh told Wolfe Gilbert he had never heard of the number. *Over There* was on the market at least four months before the West discovered that it was a patriotic song and not a new breakfast cereal.

NEW YORK HIT PLEASES

However, if a musician or a singer takes a number that is a hit in New York or Chicago, he isn't taking much of a chance of not pleasing the average audience, unless it be a purely local song like *Drifting Down to Midland Beach* or *I Wish I Could See the Gowanus*.

Several years ago L. Wolfe Gilbert, Maxwell Silver and F. A. Mills thought they knew just the kind of song that would sell two million copies. At that time the cotton scare was on, and Gilbert wrote a song called *Buy a Bale of Cotton*. As every one was talking about cotton at the time, he figured it should be a record breaker, and, according to Gilbert, his publisher purchased one hundred and fifty bales of cotton for exhibition purposes outside theaters and music stores. Expensive electric signs were shipped South to be displayed in music store windows. Advertisements were placed in all the theatrical papers, as well as in hundreds of rural newspapers. Fifty acts were paid to feature the song, and these performers were supplied with miniature bales of cotton, to be distributed among the audiences in the theaters. No expense was spared. It was to be a grand cleanup.

BIG LOSS ON "COTTON"

Then Gilbert opened at Hammerstein's for a week's run, where he was to feature the song. To attract attention, two large bales of cotton were placed at the entrance. During the week Gilbert scattered among the audience $180 in miniature bales of cotton. The first week's sale from all over the country did not exceed $100. And before they quit on the song, according to Gilbert, the publisher had dropped $20,000. A song prophet would have come in mighty handy then.

PUBLIC FANCY UNCERTAIN

A popular song and the public's fancy are the most uncertain things imaginable. At times when you think they will come together they veer away from each other and never meet; then again, when you would stake your life that they have nothing in common, they become bosom friends.

But the uncertainty of popular songs isn't any reason why out-of-town musicians and singers should be from three to six months behind the times. Men and women in the profession who make a practice of passing through the big musical centers get their information first hand. During their stay in the big towns they see for themselves just what is taking with the public. As a rule, big timers prefer to use songs that have not already become popular in the big cities, because when a song reaches this stage the use of it takes the edge off their acts. Besides, by using one that is popular in a big city they run the risk of conflicting with another performer.

SOME NOW POPULAR

In other cities, however, where theaters are not so numerous, and where the public wants the latest from New York and Chicago, musicians and singers can use to good advantage songs that are popular in New York or Chicago, instead of waiting until they are absolutely dead in the big cities. From time to time this department will carry the titles of the songs that are actually popular in New York and Chicago.

Just now New York's latest hits are: *K-Katy, I'm Sorry I Made You Cry, When You Come Back, Wee, Wee, Marie, While You're Away, Smiles, My Belgian Rose, I Hate to Get Up Early in the Morning, Let's Keep the Glow in Old Glory, The Blue Rose Waltz, I Want a Doll, We're Bound to Win with Boys Like You, Give Me All of You, Hearts of the World* and *Indianola*. Next week a few more will appear. Watch this column and you won't fall behind the times.

* * *

PERSONALS

Laurence Mueller took charge of the music in the Palace Theater, Baltimore, last April, and has been doing picture work there ever since. He was formerly on the road with musical comedies. The Palace shows all the big features, to which Mr. Mueller gives excellent musical settings.

Musical Director Heller has taken over the California Symphony, San Francisco. His initial program was made up of the popular hits from *The Century Girl*. Featured numbers were his own orchestration of *Hindustan*, Wallace, and an original waltz, *The Charmer*, both given by the orchestra. The musicians were presented in a special stage setting, made up of a fountain centerpiece lighted by reflectors with a garden scene as a background. The organist, Mr. Benedict, played by request a group of oldtime favorites.

Spencer Tupman, formerly solo organist at the Leader in Washington, has resigned for military service. He will enter the Bandmasters' Training Camp. Mr. Tupman is an excellent musician and his daily recital at the organ of the Leader have been an attractive feature of that theater. Manager Shields has engaged two new organists, M. Winton and Mrs. Benson.

Mrs. Mildred Smith opens each show at the Knickerbocker in Washington with an organ recital. During last week Mrs. Smith offered the overture from "Poet and Peasant."

Newell R. Alton, who has gained considerable fame as an organist in large motion picture houses in various cities, has been engaged to play the splendid instrument in the new million dollar Grand Theater, Pittsburgh, Pa. He takes the place of Ralph Emerson, who is now in France.

* * *

RIALTO—NEW YORK

Music Made "The Bells" a Rare Treat—Jewish Temple Setting

The Rialto last week had one of the most interesting programs of many a month. Those who were fortunate enough to hear Hugo Riesenfeld's setting for "The Bells" enjoyed a musical treat, for here again was a film so coupled to music that it approached better art than we have had for some time on Broadway. A theme from *La Navarraise*, Massenet, was used for Frank Keenan, an excellent selection of various rustic wedding music was played during the festivities for the bride and bridegroom. The well known *Orientale*, Cui, filled in an important place in the action. But the whole picture score was welded together and heard as a splendid whole, and not as so many sections. This picture proves what can be done when there is material with which to do and a master hand at the bench. The orchestra played two movements from Dvorak's New World symphony. As a recognition of the Jewish holidays Joseph Mann sang *Kol Nidre* behind a setting by John Wenger, representing windows of the Temple. A delightful coloratura soprano, Leeta Corder, sang the *Shadow Song* from *Dinorah*.

A. PESCE

Conductor of the big Griffith productions. Mr. Pesce went to South America with "The Birth of a Nation" and traveled with "Intolerance" four months in the United States. He has been with Griffith four years. At present he is musical director of "Hearts of the World"

* * *

STRAND—NEW YORK

Peer Gynt Suite Featured—Guilmant's Grand Chorus on Organ

Carl Edouarde directed the Strand Symphony Orchestra in two movements from the *Peer Gynt* suite, Grieg. The accompaniment for the feature, Mary Pickford in "Johanna Enlists," was made up of lighter compositions, one or two patriotic touches; and there is a good climax for the song *It's a Long Way to Berlin* when Mary says "We won't come back until we take the germ out of Germany." Yon Collignon, a war refugee from Belgium, sang two numbers, making a good impression; and Grace Hoffman was heard in the *Voices of Spring* waltz by Strauss. Ralph Brigham, back from a three weeks' vacation, presided at the organ as of old, ably seconded by Herbert Sisson. The organ solo was a *Grand Chorus* by Guilmant. Alois Reiser has been selected as assistant conductor of the Strand Orchestra. He has been a member of the orchestra for some time. His string quartet was recently awarded second prize in a competition and will be played in the Chamber Music Festival in Pittsfield, Mass., this week.

MUSIC SUGGESTIONS FOR FEATURES

"Just for Tonight"

Love theme suggested: *Trailing Arbutus*, Garbett (Carl Fischer).
Open with a serenade.
Title: And while father plans, a galop.
T.: The girl, the only girl, theme.
T.: Chase, this is my boy, an intermezzo.
T.: You go up and get, theme.
T.: I've got you at last, rapid movement.
T.: Chase, I'll give you a thousand, theme.
T.: I stepped out of the car, a waltz.
T.: Your friend looks like, dramatic minor.
T.: The following morning, an intermezzo.
T.: That night, theme.
T.: You'll excuse us, rather dramatic.
T.: Hello, Whitney, old top, theme.
Lord on veranda, mysterioso.
Into hurry with action.
T.: And you see my father, theme.

"Wedlock"

Love theme suggested: *Serenade* d'Evry (Schmidt).
Open with bright pastoral.
Title: Just to think, theme.
T. While Philip Merrill, a gavotte.
T.: The little nest, theme.
T.: Mrs. James Hollister, a waltz.
Granger goes to sister, rather pathetic mood.
T.: A detective, sir, agitato.
T.: There is a great, slow minor.
T.: The good Samaritan, soft intermezzo.
T.: Osbourne, you're free, agitato.
T.: In the process, minor mood.
Convict at lamp post, agitato.
T.: The proposition, soft intermezzo.
Closeup of Miss Glaum, theme.

"The Better Half"

Love theme suggested: *Love Song*, Cadman (Wood).
Open with a waltz.
Girl runs into water, agitato.
Titile: At the end of his vacation, theme.
T.: Trixie goes to New York, a waltz.
One-step for dancing scene.
T.: Oh, Michael, I didn't, theme.
T.: Louise, after her grandfather's death, an intermezzo.
T.: I've been having my supper, rather dramatic.
T.: If you do not wish, theme.
T.: While Louise and the specialists, a serenade.
T.: What I want to know, theme.
T.: In a few days, minor mood.
T.: You are well now, theme.

"The Clutch of Circumstance"

Love theme suggested: *Cavatina*, Raff.
Play theme for opening.
Title: John Lawson, lively intermezzo.
John enters house, theme.
John leaves house, bright polka.
T.: After days of darkness, quiet intermezzo.
T.: With the passion months, theme.
T.: To New York, the city, light intermezzo.
Ruth at piano, theme.
T.: You're not tall enough, a gavotte.
T.: Wasn't I right? rather dramatic.
T.: Meanwhile at Ruth's, a romance.
T.: The breaking storm, agitato.
T.: So it comes to Ruth, theme.

"The Savage Woman"

Love theme suggested: *Romance* in F, Foote (Schmidt).
Open with jungle intermezzo.
Title: Cafe L'Abbaie, rather dramatic.
T.: His refuge, wandering Oriental intermezzo.
T.: In his lair, agitato.
T.: Running by night, an intermezzo.
T.: Not Ethopian, a march.
T.: Deserted by guides, theme.
T.: The story, dramatic.
T.: And after this, a romance.
T.: Then later the reading, theme.
T.: But when he would strike, dramatic.
T.: With the devil an intermezzo.
At church interior, chorale effect.
T.: Madame Ducharmee's latest, theme.
T.: He had begun to love her, an intermezzo.
T.: Perhaps if she hurries, agitato.
T.: This time his guides, heavy agitato.
T.: Prince Menelik, heavy dramatic.
T.: It is I, Renee, theme.

"The Green God"

Love theme suggested: *Moonlight*, d'Evry, (Schmidt).
Open with the theme.
Title: Telegram, dramatic, storm agitato.
T.: Realizing the proximity, theme.
T. Why father this is Mr. Morgan, agitato.
T.: Do you believe in omens, mysterioso.
Morgan talks to Muriel, theme.
T.: You will pay me, mysterioso (storm).
Very dramatic and mysterioso through to Morgan talks to Muriel, then theme.
T.: There is positive evidence, slow minor.
Li Min snatches bag, agitato.
Li Min captured, theme.
T.: With true Buddhist persistence, agitato.
T.: That's my bag, rather dramatic.
Morgan embraces Muriel, theme.

"On the Quiet"

Use a light intermezzo for theme.
Open with a jolly polka.
Title: This is the girl, theme.
T.: This is the Judge, a rollicking song.
T.: You made me what I am, play that song preferably.
Showing girl closeup, theme.
Robert in bed, a polka.
T.: Remember you're speaking, a waltz.
T.: Robert, you were intoxicated, theme.
T.: I'll see that, a soft march.
T.: The high cost of, a caprice.
T.: That was the baby's bottle, a gavotte, or waltz.
T.: Alone at last, theme.

"Flower of the Dusk"

Love theme suggested: *Romance*, Frommel (Schirmer).
Open with a slow minor mood.
Title: Auntie, isn't it wonderful theme.
T.: Haunting memories, an intermezzo, minor.
T.: What is the date? rather dramatic.
T.: Sometimes, my darling, a serenade.
T.: Evening phantoms of the past, theme.
T.: In the morning, a romance.
T.: In the night's stillness, rather dramatic.
T.: Autumn leaves, theme.

"A Soldier's Oath"

Open with lively polka.
Title: Do you remember? slow intermezzo.
T. Then war, Marseillaise in march.
T. Death appears, mysterioso.
T. At field headquarters, military march.
T. Close upon his heels, agitato.
T. I swear to fulfill, slow intermezzo.
T. Burglar enters home, agitato.
At death, slow minor.
Letter insert, Marseillaise.
T. Duval, last night, dramatic.
T. Then the wonderful comes, minor waltz.
Fire in prison, furioso.
T. Justice can reward, slow nocturne.
T. Night of Pierre's return, waltz.
T. Shattered hopes, minor mood.
T. You call yourself, agitato.
T. He is my father, slow to end.

* * *

RIVOLI—NEW YORK

Decorative Efforts Aided Spirit of "Sporting Life," Helped by Orchestra

Mr. Rothapfel of picture fame gave "Sporting Life" a generous presentation last week at the Rivoli. The sporting idea ran from the posters through the house to the screen. Caps, whips, horseshoes and a horse's head topped the posters outside; two larger ones showed a race-track and a prize ring after the knockout. These were most effective decorations for the front of the house. Inside, two snappy jockey girls danced a suggestion for the opening of the curtain, the orchestra meanwhile playing a rattling galop. When the screen disclosed itself the audience was right in the mood, eager to see what was going to happen. There is little that gets by the Rivoli in the way of enhancing the value of a picture. Greek Evans sang the aria *Eri tu* from *The Masked Ball*. His voice never showed to better advantage than in this beautiful song, and besides, it was a pleasure to hear an American sing a song of this character. The overture was Offenbach's Orpheus in the Lower World. Scenes of Jerusalem were accompanied with *Les Orientales*, Gauwin, a colorful composition. Galops, hurries and marches were used in the feature. The orchestra yelled "Go!" at the race, and the audience had hard work to keep in their seats.

* * *

BUFFALO—HIPPODROME

Selections from Herbert's "Eileen" and Patriotic Song Featured

"The Hun Within" drew overflowing houses to Shea's Hippodrome at every performance last week. The musical program as rendered by the big 30-piece orchestra synchronized perfectly with this excellent feature. "My Own United States," a patriotic song was one of the themes of the program and played with mutes proved very effective. Another number used was the overture to "Rosamunde," by Shubert. During the intermission the orchestra played selections from Victor Herbert's "Eileen," part of which had to be repeated at several performances. In this number the harp was used with striking effect. During the playing of the overture another patriotic stage setting was unveiled by Mr. Franklin showing Columbia leading the allied nations to victory.

* * *

WASH'TON—COLUMBIA

Marguerite Clark Picture Well Accompanied by Val Scannell

In presenting Marguerite Clark's newest picture, "Out of a Clear Sky," Val C. Scannell, organist of Loew's Columbia, arranged his own accompaniment, using light and popular music in keeping with the theme of the play. He used as a motif, "I'm Always Chasing the Rainbow," indicative of the dominant characteristic of the heroine. Some of the other selections used during the presentation were "Why Did You Make Me Cry," "All For You," Tosti's "Good-bye," and parts of melodies of musical comedies.

Mr. Scannell arranges his own scores.

* * *

PHILA.—STANLEY

Director Wayne Introduces Apt Selections for the Feature

Artcraft presented Mary Pickford's latest picture, "Johanna Enlists," for the week of Sept. 16. Director Albert F. Wayne showed excellent taste in his choice of a musical setting for Mary's antics, introducing selections from Ivan Caryll's popular and tuneful show, "Jack O'Lantern." "Serenade Rococo," by Helmund, and Chaminade's ever pleasing "Flatterer" were effective. Other numbers were "Men of Sparta" March; "Jealous Moon"; "My Paradise," and "Narcissus" of Nevin's, delightfully played by the large orchestra. The orchestra rendered the "Dance of the Hours" from Ponchielli's "Gioconda" beautifully.

* * *

SALT LAKE—AMERICAN

New Organist Shares Honors with Lombardi Opera Singers

Henry Spiller, brought here from Los Angeles to play the new $65,000 organ just installed at the American Theater, shared musical honors with M. and Mme. David Giacobelli, formerly of the Lombardi Opera company. Spiller's work, before a most critical audience for an organist, on account of the great instrument in the Mormon Tabernacle here, brought repeated applause. Leader Ollie M. Smith handled his orchestra well through a pleasing program for the film "His Birthright," with the overture from "The Fortune Teller," selections from "Madame Butterfly" and the grand selection from "Mefistofele," by Boito. The organ program was entirely "by request."

* * *

Big Opening for Organists

Corbin Shields, manager of the Leader Theater, Washington, announces that there is a big opening for organists in the motion picture houses. "There are greater demands for organists for picture accompaniment than can be filled," he remarked. "It is an open field at present, and more should enter it. But everyone who can play an organ for church services is not equipped to accompany pictures.

"Since the recent installation of the organ in the Leader I have had difficulty in obtaining organists who can accompany pictures."

EDWIN FRAZEE

FRAZEE FILM PRODUCTIONS

Edwin Frazee

Director of "Crooked To The End" "A Village Vampire" and other noted Keystone Successes

Announces a Series of Twelve Two reel Mystery Comedies issued Monthly — the first is entitled

THE HAUNTED HOUSE

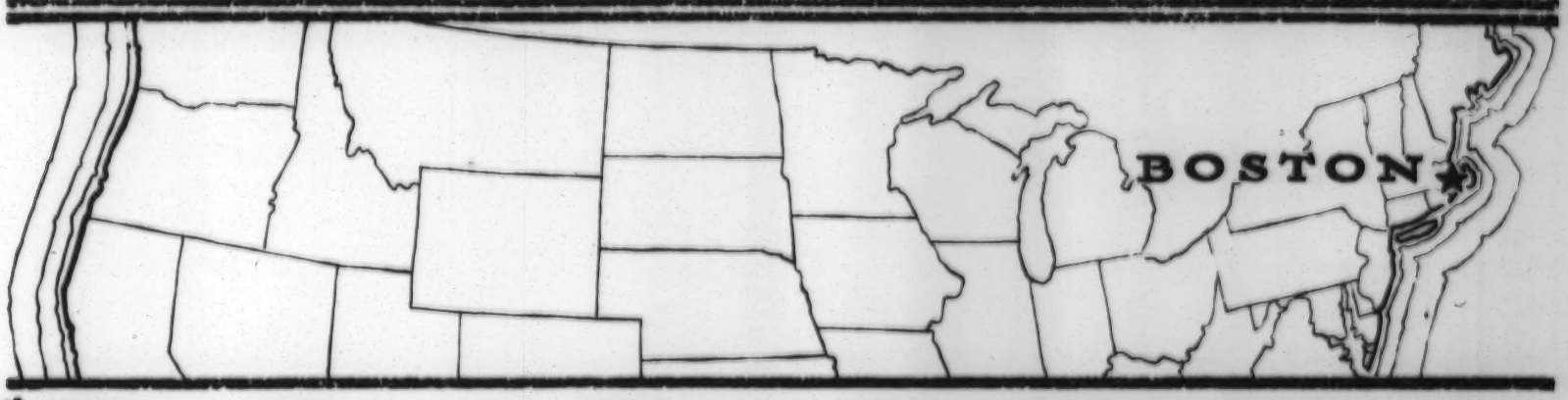
WAR HAS PLACED A PREMIUM ON LAUGHTER AND FRAZEE COMEDIES ARE GOLD DOLLARS —

430 SO. BDWAY. LOS ANGELES · CAL.

Ernest Shipman

17 WEST 44TH ST. NEW YORK CITY

D.W.GRIFFITH'S



"The Great Love" in Boston

"Surpassed All Expectations"

THE people of Boston know what war is, because they've seen the wounded. Boston was the first American city to receive American veterans. They brought the war home. So when Boston falls over backwards at a war picture you know it's the real thing.

After "The Great Love" had its premiere showing there in the Modern Theatre, Samuel Pinanski, manager, wired as follows:

"'The Great Love' went over the top at every show in spite of the terrific heat. It surpassed all expectations and dwarfed to insignificance all past achievements. Congratulations and thanks for the release of this timely, gripping and inspiring master money getter."

If it went in Boston in the hottest weather in years, it will go in your town. "The Great Love" has broken all records for a feature picture in every locality.

Released by

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

This is one of a series of advertisements showing the success of "The Great Love" in the most important cities of the United States.

To Exhibitors, Producers, Directors and Writers

"We Must Have New Plots"

By

FREDERICK PALMER

President Palmer Photoplay Corporation, Los Angeles

PRODUCERS, directors and scenario editors face an actual shortage of good scenarios. Throughout the motion picture world is heard the cry for good material. Able writers, working at top speed, cannot keep up with present requirements. New scenarios must come from somewhere. And they must come now, and continuously. For the public's demand for entertainment must be supplied without intermission.

FREDERICK PALMER
(Creator of the Palmer Plan)

Endless Material is at Hand

It is time for producers to draw upon America's hundred million brains. There lie the stories and ideas—in these hundred million human minds. Thousands of Americans have tried to write scenarios—but rejection slips have dampened their ardor. Rejection slips, unfortunately, have been sent to writers of many a worthy plot because the plots were not constructed according to studio practice. Many a worthy plot has gone back wholly unread; for directors and editors haven't time to wade through the reams of amateurish "literature" not suitably written for the screen. And directors and editors cannot be expected to give up precious time telling even the most promising writers how to construct their plots. So here we are,—the country's fifth industry—facing a disastrous shortage of material; and with thousands craving the opportunity to supply it.

Good Ideas Plus Good Training

The time has come to draft the ideas of the masses. But first, training must be given to the budding writers—training that will enable them to write acceptable scenarios. And training facilities are now available for the first time. Under my direction, the Palmer Photoplay Corporation is accepting enrollments of ambitious men and women who earnestly desire to learn how to put their scenario ideas into proper form for the screen.

The Palmer Photoplay Corporation hopes and expects to be successfully helpful to writers and producers. Advisory counsel and frank criticism are given under the Palmer Plan, which should not be confused with so-called schools or correspondence courses in scenario writing.

The Palmer Plan assures to producers an elimination bureau where the life of mediocre scenarios will be cut short. The Palmer stamp of approval will be given only to scenarios which merit the attention of a producer.

I cannot tell our whole story in this space, but my booklet, "The Secret of Successful Scenario Writing," relates our aims fully. This free book also contains many gratifying letters of indorsement from leaders in the motion picture world. The Palmer Plan is honest, sincere and thorough. Here are a few of our references:

Famous Players-Lasky Corp.
Universal Film Mfg. Co.
Douglas Fairbanks Pictures Corp.
Christie Film Co.
Metro Pictures Corp.
Hellman Commercial Trust & Savings Bank
Triangle Film Corp.
Mary Pickford Studios
Thos. H. Ince Studios
Wm. S. Hart Productions, Inc.
Farmers & Merchants Nat'l Bank
Mabel Condon Exchange

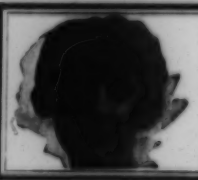
Our Free Booklet contains letters of indorsement from the foremost men and women in the motion picture industry.

Please send me your name and address so I may send you full information. My booklet will prove to you that the Palmer Plan will actually teach any person endowed with ideas and an average education, just how to construct acceptable photoplays—FREDERICK PALMER, President.

PALMER PHOTOPLAY CORPORATION

597 I. W. Hellman Building

Los Angeles, Cal.



NELL SHIPMAN

ARVID E. GILLSTROM

DIRECTING

JANE AND KATHERINE LEE

Assisted by BEN BERK **FOX FILMS**

HENRY KING

DIRECTOR

MUTUAL PRODUCTIONS

M. P. D. A.

THE MARKET PLACE

FOR SALE

EVENING GOWNS slightly worn. Have several gorgeous gowns of latest design, suitable for stage. MRS. A. ISNER, 61 W. 69th St., New York

Wardrobe Prop Trunks, $5.00 Have been used—few Second Hand Innovation and Fibre Wardrobe Trunks, $10 and $15. Property Trunks, Taylor Trunks, Bal Trunks. Parlor Floor, 28 W. 31st St., New York City

DROPS 4 sets—RED PLUSH, very fine CANVAS, landscapes; water scenes; fancy. Sell Cheap—Parlor Floor—28 W. 31st St., N.Y.

COUNTRY ESTATE. One Hundred and Ten Acres overlooking the Hudson; one quarter mile river frontage; deep water large dock. Old stone and brick colonial house of modern convenience; hard wood floors, steam heat, large barns, garage for three cars.

Superintendent's cottage, seven rooms. Large spring supplies all buildings. Also five hundred fruit trees

The whole property can be had for fifty thousand dollars, which would not cover cost of constructing buildings today.

Am selling at this price because of death in family.
Mrs. F. O. Melcher,
Cossackie, N. Y.

TWO exceptional building sites in Massachusetts, 30 minutes from Boston on main line, 5 minutes from station. Both overlook Beverly Harbor. Slightly wooded. Address, care of Mirror.

FOR SALE Four Building Lots, Great Kills by the Sea. Desirably located on Prospect Avenue. Easy terms. L., care of Mirror. tf

FOR RENT

FOR RENT: Can offer either beautiful Burtis Grand Vaudeville Theatre or Cornell Motion Picture Theatre, Auburn, New York. Belong to estate. Address EXECUTOR, Box A, care of Dramatic Mirror, 243 West 39th Street, New York.

CHEMICALS

We are in a position to enter into yearly contracts with Film concerns for

Para-Amidophenol HCL Film Developer
Attractive Price—Quality and Delivery Guaranteed. ("Raw material will probably be commandeered shortly.") So act quickly
HURON CHEMICAL CO.
281 Butler Street Brooklyn, N. Y.

COSTUMES

EAVES COSTUME CO.
For Amateurs, Societies, Motion Pictures. Also Mfg.
110 West 46th Street, New York

LITHOGRAPHERS

LITHOGRAPHERS—The Strobridge Lithographing Co., Cincinnati.—New York Office, Times Building, Times Square. High-Class Theatrical and Circus Printing. tf

FILM

We Can Pay Attractive Prices for Old Moving Picture Films in Reels or Scrap
PETER LEONARDIS & SONS
132 Nassau St., New York City
55 to 59 River St., Newark, N. J.

FOR SALE One, two and three reel subjects. Perfect condition. $3.00 a reel and up. Also features. Send deposit to guarantee express charges. Charles N. Jarvitz, Films and M. P. Supplies, 145 W. 45th Street, N.Y.C.

METAL WORKS

SILVER'S SHEET METAL WORKS
Heating : Ventilating : Smoke-pipes : Roofing
336-340 Canal St., N. Y. Tel. Franklin 1050

SLIDES

SLIDES OF ALL KINDS
NOVELTY SLIDES, INC.,
115 East 23rd Street . . . . New York
Ask for Catalog D.M. IT'S FREE

Write for our Complete Catalog
MI-KA SLIDES
GREATER NEW YORK SLIDE CO.
154 West 45th Street New York

SONG WRITERS

SONGWRITER'S MANUAL.—Don't publish Song or Music before having read my "Manual of Composing and Publishing." This book saves and makes money, also gives valuable, honest advice. Price 25c. H.M. Bauer Music Co., 135 E. 34th St., N.Y.C.

PLAYS

PLAYS—For Amateur and Professional Actors. Largest assortment in the Worlds Catalogue free. The Dramatic Publishing Co., 542 S. Dearborn Street, Chicago, Ill. tf

SIGNS

Signs Theatrical Displays - Banners
ED. BRADY
138 W. 46th St. N.Y. Tel. Bryant 3142

VAUD. SKETCH

SKETCH—Sure-fire War Sketch for Vaudeville. Female Lead. Three other male characters. Harry E. De Lassaux, Hidden Villa, Orland, California.

WIGS

WIGS TOUPEES : MAKE-UP
Send for Price List
G. SHINDHELM
109 W. 46th St., New York

Newspaper Critics Call "TRIPLE TROUBLE" Funniest Chaplin Film

Read these few excerpts taken at random from hundreds of commendatory clippings:

"You will laugh, you will scream and you will roar, when you see this brand new Charlie Chaplin comedy, 'Triple Trouble'."—*Columbia, S. C., State.*

"Charlie Chaplin, in his latest comedy success, 'Triple Trouble' is smashing all records at the Franklin Theatre this week. The crowds gladly wait their turn to get a chance to see Chaplin and laugh at his endless troubles."—*Oakland, Cal., Enquirer.*

"Charlie Chaplin, in 'Triple Trouble,' is easily the hot weather, sure fire hit, and in one of his best Essanay brand comedies, is attracting hosts of admirers."—*Schenectady, N. Y. Star.*

"Charlie Chaplin, in 'Tripple Trouble' injects a lot of new comedy never before presented by the king of comedians. If you think you have seen Charlie in funny ones, take a peek at him in his newest comedy and you'll vote him the best ever."—*Fall River, Mass., Globe.*

Essanay George Kleine System Distributors

George K. Spoor, President

THE AL JENNINGS
OUTLAW STORIES
5
"The husband led the posse although he knew that every shot endangered his own wife and child"
Al Jennings
First Authentic Story
"THE LADY of the DUGOUT"
Six reels of realism
To be sold in the open market
Ernest Shipman
430 So. Broadway - Los Angeles
17 West 44th St
New York City

AMERICAN ACADEMY OF DRAMATIC ARTS

The Standard Institution of Dramatic Education

Board of Trustees:

Franklin H. Sargent, President, Daniel Frohman, John Drew, Augustus Thomas, Benjamin F. Roeder.

Detailed catalog from the Secretary

ROOM 141 • CARNEGIE HALL • NEW YORK

Connected with Charles Frohman's Empire Theatre and Companies

25 YEARS THE STANDARD TRAINING SCHOOL FOR THEATRE ARTS

DRAMA ORATORY — MUSICAL COMEDY

ALVIENE SCHOOL OF DRAMATIC ARTS

four schools in one. Practical stage training. The Schools' students stock and theatre afford public stage appearances

Former pupil celebrities: Hazel Dawn, Nora Bayes, Annette Kellermann, Laurette Taylor, Mlle. Dazie, Gertrude Hoffman, Ethel Levey, Joseph Santley, Harry Pilcer, Harry Clark, Taylor Holmes, Barney Gilmore, Marry Fuller, Marie and Florence Nash, Barbara Tennant, Dolly Sisters, Lillian Walker, Violet Mersereau and others.

PHOTO PLAY — DANCE ARTS

WRITE FOR CATALOG. ADDRESS SECRETARY, MENTION STUDY DESIRED

ALVIENE SCHOOL OF DRAMATIC ARTS

225 W. 57th ST. NEAR BROADWAY, N.Y.

RUTH GATES

LEADS

Address Hotel Algonquin, New York City

VIVIENNE SEGAL

"OH LADY! LADY!" — Address—Hotel Des Artistes, New York

EDNA HIBBARD

MANAGEMENT — SELWYN & CO.

ADA MAE WEEKS

Management — Messrs. Lee & J. J. Shubert

MARJORIE GATESON

Management — Messrs. Lee & J. J. Shubert

UNA TREVELYN

INVITES OFFERS, SEASON 1918

Address, 600 West 116th Street — Phone, 1179 Morningside

FLORENCE SHIRLEY

"OH LADY! LADY!" Princess Theatre — Management—Comstock & Elliot

Charlotte Wade Daniel

GRAND THEATRE STOCK CO. — CLEVELAND, OHIO

LAURA HAMILTON

"THE RAINBOW GIRL" — MANAGEMENT KLAW & ERLANGER

DOROTHY DICKSON

Management — Selwyn & Company

EDDY MEYERS

With "A VERY GOOD YOUNG MAN" — Personal Direction—Chamberlain Brown

JAMES L. CARHART

Maude Adams Co.

Management Chas. Frohman

LOUISE MULDENER

Re-engaged "The Man Who Stayed at Home"

Adele Lane

Address care DRAMATIC MIRROR

RENEE JOHNSON

Character Ingenue AT LIBERTY

Dramatic Coach — Address Actors Equity Assoc., Longacre Building, New York

DATES AHEAD

DRAMATIC

Charley's Aunt (Miller and Riser): Greensboro, N. C., 23; Durham 24, Scotland Neck 25, Washington 26, Kinston 27, New Bern 28.

Everywoman (Henry W. Savage): Stratford 23, Owen Sound 24, Guelph 25, Kitchener 26, Galt 27, Brantford 28.

Eyes of Youth (Messrs. Shubert and A. H. Woods): Chicago, 18—indef.

Friendly Enemies (A. H. Woods): Chicago, July 8—indef.

Friendly Enemies (A. H. Woods): Boston, Aug. 26—indef.

Little Teacher (Cohan and Harris): Newark 23-28.

Little Teacher (Cohan and Harris): Colorado Springs 23, Ogden, Utah, 25; Salt Lake City 26-28.

Lombardi, Ltd. (Oliver Morosco): Chicago, Aug. 15—indef.

Mantell, Robert: Providence 30-Oct. 5.

Maude, Cyril (Chas. Frohman): Rochester 23-25, Syracuse 26-28.

Parlor, Bedroom and Bath (A. H. Woods): Boston, Aug. 19—indef.

Polly With a Past (David Belasco): Chicago 2—indef.

Robson, May, Boston Aug. 19—indef.

Skinner, Otis (Charles Frohman, Inc.): *Sunny South:* Perth, Ont., Can., 23; Athens 24, Alexandria Bay, N. Y., 25; Clayton 26, Cape Vincent 27.

Tailor-Made Man (Cohan and Harris): Montreal 23-28.

Tailor-Made Man (Cohan and Harris): Chicago, Aug. 26—indef.

Tiger Rose (David Belasco): N.Y.C., Oct. 3, 1917—Sept. 28, 1918.

Turn to the Right (Winchell Smith and John Golden): Chicago, Aug. 18—indef.

MUSICAL COMEDY

Flo Flo (John Cort): Kingston, N. Y., 23; Port Jervis 24, Middletown 25, Poughkeepsie 26, Hudson 27, Pittsfield 28.

Girl He Left Behind (National Producing Co.): Indianapolis 20-Oct. 5.

Going Up (Cohan and Harris): Winnipeg 23-28.

Have a Heart (Henry W. Savage): Trenton, Ont., Can., 23; Belleville 24, Peterboro 25, Orilla 26, North Bay 27, Sudbury 28.

Jack O' Lantern (Charles Dillingham): Chicago Aug. 31—indef.

Kiss Burglar (Coutts and Tennis): Albany 23-25, Glens Falls 26, Rutland 27, Burlington, Vt., 28.

Oh, Look (Carroll and Sheer): Chicago, Aug. 6—indef.

Rainbow Girl (Klaw and Erlanger): Chicago, Aug. 25—indef.

When Dreams Come True (Coutts and Tennis): Taunton, Mass., 23; Newport, R. I., 24; Fall River, Mass., 25; Westerly, R. I., 26, Danielson, Conn., 27; Webster, Mass., 28.

PERMANENT STOCK

Akron: Colonial Theater.
Altoona: Lakemont Theater.
Baltimore: Colonial Theater.
Binghamton: Armory Theater.
Boston: Castle Square Theater. Lexington Park Theater.
Bridgeport: Lyric Theater.
Brockton: Hathaway's Theater.
Brooklyn: Fifth Avenue Theater.
Butler: Majestic Theater.
Chicago: Avenue Theater. Great Northern Theater.
Cincinnati: Empress Theater (Musical).
Cleveland: Grand Theater.
Columbus: Keith's Theater. Olentangy Park Theater.
Dallas: Cycle Park Theater.
Dayton: Lyric Theater.
Denver: Denham Theater.
Des Moines: Princess Theater.
Detroit: Garrick Theater.
Duluth: Lyceum Theater.
Edmonton: Orpheum Theater.
Grand Rapids: Orpheum Theater.
Halifax: Academy Theater.
Hamilton: Savoy Theater.
Hartford: Palace Theater. Poli's Theater.
Haverhill: Academy Theater.
Hoboken: Strand Theater.
Holyoke: Holyoke Theater.
Jamestown: Samuels Opera House Theater.
La Crosse: La Crosse Theater.
Lawrence: Colonial Theater. Emerson Theater.
Lincoln: Lyric Theater.
Los Angeles: Morosco Theater. Mason Theater.
Lynn: Central Square Theater.
Milwaukee: Majestic Theater.
Moose Jaw, Can.: Sherman Theater (Musical).
Newark: Olympic Park Theater.
New Bedford: New Bedford Theater.
New Haven: Poli Theater.
New York City: Lafayette Theater. Dixon's Third Avenue Theater.
Oakland: McDonough Theater. Ye Liberty Theater.
Paterson: Lyceum Theater.
Perth Amboy: City Theater.
Providence: Keith's Theater.
Rochester: Lyceum Theater.
Salem: Empire Theater.
St. Paul: Shubert Theater.
Saginaw: Jeffers Theater.
San Diego: Strand Theater. Gaiety Theater (Musical).
San Francisco: Majestic Theater.
Springfield: Poli's Theater.
Washington: Howard Theater.
Waterbury: Poli Theater.
Wilkes-Barre: Poli Theater.
Winnipeg: Winnipeg Theater.
Youngstown: Idora Park Theater.

STEIN'S MAKE-UP

TICKETS

COUPON AND STRIP

There is but One BEST—Those Made by

WELDON, WILLIAMS & LICK

FORT SMITH, ARKANSAS

THE BROADWAY TIME TABLE

FOR WEEK ENDING SEPTEMBER 28

Theater	*Play*	*Date of Production*	*No. of Times*
Astor	Keep Her Smiling (Tully)	Aug. 5	64
Belasco	Daddies (David Belasco)	Sept. 5	20
Belmont	Crops and Croppers (Iden Payne)	Sept. 12	20
Bijou	One of Us (Oliver Morosco)	Sept. 9	24
Booth	Watch Your Neighbor (Morosco)	Sept. 2	24
Broadhurst	Maytime (Shubert)	Aug. 16, '17	470
Casino	The Maid of the Mountain (Elliott, Comstock & Gest	Sept. 11	21
Century	Sinbad (Shubert)	Sept. 2	25
Comedy	An Ideal Husband (Williams)	Sept. 16	16
Cort	Fiddlers Three (Cort)	Sept. 3	23
Geo. M. Cohan	Head Over Heels (Savage)	Aug. 29	37
Cohan & Harris	Three Faces East (Cohan & Harris)	Aug. 13	47
Central	Forever After (Brady)	Sept. 9	24
Criterion	Mr. Barnum (Dillingham)	Sept. 9	24
Eltinge	Under Orders (Woods)	Aug. 20	39
44th Street	Hearts of the World Film (Griffith)	April 5	378
48th Street	The Woman on the Index (Broadhurst)	Aug. 29	37
Fulton	Over Here (Bailey & Smith)	Sept. 10	23
Gaiety	Lightnin' (Smith & Golden)	Aug. 26	41
Globe	Penrod (K & E and Tyler)	Sept. 2	24
Harris	Some Night (Klaw)	Sept. 16	16
Hippodrome	Everything (Dillingham)	Aug. 22	57
Hudson	Friendly Enemies (Woods)	July 22	80
Knickerbocker	Someone in the House (Tyler)	Sept. 4	21
Liberty	Going Up (Cohan & Harris)	Dec. 25, '17	331
Lyceum	Humpty-Dumpty (Frohman)	Sept. 16	16
Lyric	The Unknown Purple (West)	Sept. 14	17
Maxine Elliott's	Tea for Three (Selwyn)	Sept. 19	11
Morosco	The Walk-Offs (Morosco)	Sept. 17	15
New Amsterdam	The Girl Behind the Gun (K & E)	Sept. 16	16
Playhouse	She Walked in Her Sleep (Broadhurst)	Aug. 12	56
Princess	Jonathan Makes a Wish (Stuart Walker)	Sept. 10	22
Republic	Where Poppies Bloom (Woods)	Aug. 26	32
Shubert	San Carlo Grand Opera Co. (Gallo)	Sept. 2	24
39th Street	Another Man's Shoes (McKay)	Sept. 12	20
Winter Garden	Passing Show of 1918 (Shubert)	July 25	89

ALBOLENE

The safe make-up Remover

A QUICK descent of the final curtain—then ALBOLENE—and the make-up disappears in no time. Your skin is kept in splendid condition by this pure, agreeable make-up remover, the favorite of the stage for years.

For the make-up box 1 and 2 ounce tubes. Also in ½ and 1 lb. cans.

ALBOLENE is sold by any druggists or dealers in make-up. Free sample on request.

McKESSON & ROBBINS
Incorporated
Manufacturing Chemists
Est. 1833
91 Fulton Street
New York

102

STEIN'S MAKE-UP

Good Comedies Wanted
Make an audience laugh in these trying times. I can place such manuscripts for production. Write
LAURA D. WILCK
Authors' Representative
1476 Broadway New York City

MENZELI'S
Grand Ballet School
Every style of dancing, solo originated. Call for particulars.
39 E. 16th St., N. Y.
Phone 3334 Stuyvesant

CONTINUITY ORIGINALS
JACK CUNNINGHAM
Writing for Pathe
Hollywood, Calif.
ADAPTATIONS EDITORIAL

NILES WELCH
Lasky Studio, Hollywood, Cal.

RICHARD COKE
Address care Dramatic Mirror

Pianda
PLÜCKER & AHRENS
THEATRICAL MAKE UP

Booth Theatre, 45th St., W. of B'way. Phone Bryant 6100. Evenings, 8.30 Matinees, Wed. & Sat. 2.30.
OLIVER MOROSCO presents
WATCH YOUR NEIGHBOR
A Play of Love, Thrills and Laughs

BROADHURST 44th Street, West of B'way. Tel. Bry. 64.
Evgs. 8.00. Mats. Thurs. and Sat. at 2.00
THE GREATEST HIT IN NEW YORK
MAYTIME
with JOHN CHARLES THOMAS, JOHN T. MURRAY and Eileen Van Biene

ASTOR Broadway and 45th St. Phone 287 Bryant.
Evgs., 8.30. Mats., Wed. & Sat, 2.30.
Mr. and Mrs. Sydney Drew
Personally in a SPOKEN Comedy
Keep Her Smiling

WINTER GARDEN B'way & 50th
Phone Circle 2330
Evgs. 8.00 Mats. Tues., Thurs. & Sat. 2.00
Passing Show of 1918

BIJOU 45th W. of B'way. Tel. Bryant 420.
Evgs. 8.20. Mats. Wed. & Sat. 2.20
OLIVER MOROSCO presents
ONE OF US
Jack Lait's New Comedy

CENTURY Theatre, 62d W. near B'way. Phone Col. 8800
Evgs. 8.10. Mats. Wed. & Sat. 2.10
AL. JOLSON
and Company in
SINBAD

CASINO B'way & 39th St. Phone 3846 Greeley
Evgs. 8.20 Mats. Wed. & Sat. 2.20
London's Famous Musical Success
THE MAID OF THE MOUNTAINS
With WILLIAM COURTENAY

LYRIC 42nd St. W. of B'way Phone 5216 Bryant
Evgs 8.15
Mats. Wed & Sat. 2.15
ROLAND WEST'S Production of
The Unknown Purple
With RICHARD BENNETT

39th St. Theatre near B'way Phone Bryant 413
Mat. Wed & Sat 2.15
Evenings 8.15
A NEW AMERICAN PLAY
Another Man's Shoes
With LIONEL ATWILL

COMEDY 41st St. E. of B'way Phone 5194 Bryant
Evgs. 8.15. Mats. Thurs. & Sat. 2.15
OSCAR WILDE'S COMEDY
AN IDEAL HUSBAND

CENTRAL THEATRE
B'way and 47th St. Phone Bryant 17
Matinees Wednesday and Saturday 2.30
ALICE BRADY
Returns to the Speaking Stage
FOREVER AFTER
A New American Play by Owen Davis

Knickerbocker
Broadway and 38th St.
Evgs. at 8.20. Mats., Wed. & Sat. 2.20.
"SOME ONE IN THE HOUSE"
By Larry Evans, Walter Percival and Geo. S. Kaufman

Gaiety B'way & 46th St. Evgs. 8.20; Mats. Wed. and Sat. 2.20
WINCHELL SMITH and JOHN L. GOLDEN Present
LIGHTNIN

REPUBLIC West 42d Street Evgs. 8.30
Matinees Wednesday and Saturday 2.30
MARJORIE
RAMBEAU
in WHERE POPPIES BLOOM

CHAS. DILLINGHAM Presents
"EVERYTHING"
AT THE
HIPPODROME
A Mammoth Musical Spectacle
By R. H. BURNSIDE
Matinee Daily Best Seats $1.00

Belasco Theatre W. 44th St. Evgs at 8.20; Mats. Thur. and Sat. 2.20
DAVID BELASCO Presents
DADDIES
A New Comedy by
JOHN L. HOBBLE

MAXINE ELLIOTT'S THEATRE
39th Street Near Broadway
Phone 1476 Bryant
Evgs. 8.15. Mats. Wed. & Sat. 2.15
T 4 A NEW COMEDY 3
By Roi Cooper Megrue

William A. Brady's **PLAYHOUSE**
48th St, E. of B'way Tel. Bry. 2628
Evgs. 8:30. Mats. Wed & Sat. 2:30
GEORGE BROADHURST'S PRODUCTION OF MARK SWAN'S
She Walked in Her Sleep

William A. Brady's **48TH STREET**
Thea. Just E. of B'way. Tel. Bry. 178.
Evgs. 8.15. Mats. Thurs. & Sat. 2.15.
GEORGE BROADHURST Presents
THE WOMAN ON THE INDEX

New Amsterdam Theatre W. 42d Street
Evgs. at 8.20. Mats. Wed and Sat. 2.20
Klaw & Erlanger's New Musical Comedy
The Girl Behind the Gun
Book and Lyrics by Bolton & Mottshouse.
Music by Ivan Caryll.

Liberty Theatre, W. 42d St. Evenings at 8.20.
Matinees Wednesday & Saturday at 2.20.
COHAN & HARRIS PRESENT
Going Up
BIG MUSICAL HIT
Book and Lyrics by Otto Harbach and James Montgomery.
Music by Louis A. Hirsch.

Hudson West 44 St. Evgs. at 8.30 Mats. Wed. & Sat. at 2.30
A SMASHING TRIUMPH!
A. H. WOODS Presents
LOUIS MANN and SAM BERNARD
in
Friendly Enemies
by Samuel Shipman and Aaron Hoffman

Cohan & Harris B'way and 42d Street
Evgs. at 8.20. Mats. Wed. & Sat. 2.20.
Cohan & Harris Present
THREE FACES EAST
A PLAY OF THE SECRET SERVICE
By Anthony Paul Kelly
With a notable cast including EMMETT CORRIGAN and VIOLET HEMING

GEO. M. **COHAN** THEATRE B'way & 42d St.
Evg. 8.30, Mats., Wed and Sat. 2.30
MITZI
in
"Head Over Heels"
The Gay Henry W. Savage Musical Play

Eltinge West 42d St., nr. B'way Evs. 8.30
Matinees Wednesday and Saturday 2.30
A. H. WOODS Presents
UNDER ORDERS
A Dramatic Novelty with
Shelley Hull & Effie Shannon

Lyceum 45th St. nr. B'way. Evgs. 8.15 Mats. Wed. & Sat. 2.20
CHARLES FROHMAN Presents
OTIS SKINNER
In His New Comedy Triumph
Humpty - Dumpty

MOROSCO 45th Street West of Broadway
Evgs. at 8.20. Mats. Wed. & Sat. 2.20
OLIVER MOROSCO presents
THE WALK-OFFS
A new comedy by Frederick and Fanny Hatton
with a
TYPICAL MOROSCO CAST

FIBER, STEEL and BRAINS
BAL FIBRE TRUNKS are made of selected basswood, cold stamped steel corners and other fittings, vulcanized hard fibre and the brains of finest trunk building organization in the world.
WILLIAM BAL COMPANY, 145 W. 45th St., N. Y. C.

The National Conservatory of Dramatic Art
F. F. MACKAY
A Thorough Training School for the Stage and Platform. Vocal Exercises. Open all the year round. Mackay's "Art of Acting" for sale at Conservatory. Room 601, 145 W. 45th Street, New York, N. Y.

A HIGHLY INTENSIFIED PHOTO DRAMA
AN INTERNATIONAL ISSUE CLAIMED BY THE GOVERNMENTS OF GREAT BRITIAN, FRANCE ITALY AND AMERICA TO BE ALMOST AS MENACING TO HUMANITY AS KAISERISM

THE CRIME OF THE HOUR

INTERWEAVING

THE MOST HUMAN LOVE STORY EVER TOLD

A BETTER THAN PROGRAM PICTURE FOR THE OPEN MARKET

Ernest Shipman

SALES MANAGER

17 WEST 44TH ST. NEW YORK CITY

STAR ENG. CO. LOS ANGELES

THE WILLIAMS PRINTING COMPANY, NEW YORK

Lloyd Carleton Productions
Present

"MOTHER I NEED YOU"

A story of Eve and her modern sister featuring Enid Markey Edward Coxen and a company of star players The very greatest of all problem picture plays and a shout of warning to the mother world

ERNEST SHIPMAN
17 West 44th St. New York